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RED JACKET (SAGOYEWATHA).

This orator of the Iroquois warned the Indians that to trust the white man meant extinction to the red race. The picture shows him wearing the great silver medal presented him by George Washington.]

ART and ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXIII

MARCH, 1927

NUMBER 3

THE AMAZING IROQUOIS

By ARTHUR C. PARKER

Director, Rochester Municipal Museum

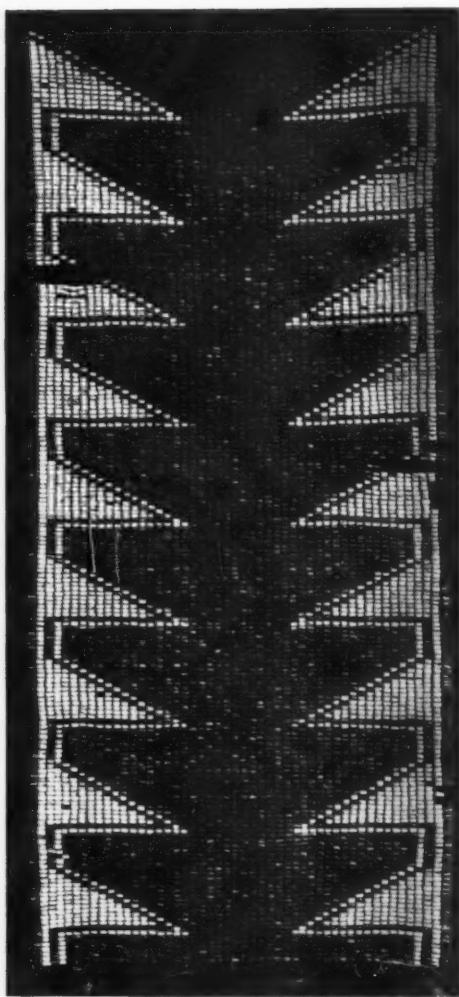
In the important and revealing article which follows, Mr. Parker, who is himself of Iroquois descent, tells a phase of early American history which is too little known. But Mr. Parker is perhaps too modest regarding the truly amazing conquests and sway of his fathers. He could have said proudly that long before there was an American people, the Iroquois had control of practically the entire country east of the Mississippi river. With their fighting forces concentrated at the strategic points—the headwaters of the great eastern lake and river systems—their war parties could strike swiftly and effectively in every direction. Their blows were as terrible as their individual courage. Every Iroquois was trained from childhood to expect death by torture, and to bear the most excruciating agonies without flinching. Neither Indian nor white ever saw an Iroquois afraid or cowardly, and though their sway was ruthless, the tribes they crushed were admittedly their inferiors, both physically and morally. And the remarkable Confederacy of the Six Nations—curiously enough not only the first League of Nations, but still more curiously, the conception of Americans—as Mr. Parker so ably shows, did not cease to function perfectly until changed economic conditions made it an anachronism.

IT was a war between two powerful Indian confederations which decided the destiny of a continent.

Neither France nor England understood just what the Hurons of the Northlands and the Iroquois of the regions south of the Great Lakes were fighting about, for France and England were, themselves, at each other's throats. Each nation needed allies, and the French of Canada drew to themselves the Huron tribes, while the English—having penetrated the Hudson and Mohawk valleys—made overtures to the Iroquois.

Thus, when the eighteenth century dawned, the struggle for the control of the Atlantic seaboard was raging between the colonial troops of France and Britain. To the Indians who were their allies this struggle was but a continuation of an age-old Huron-Iroquois war, and each Indian confederacy believed it had only enlisted the aid of a powerful white ally from beyond the sunrise sea. In the end history proves that it was indeed an Indian war, and that the conquering group of Indian confederates gave over its victory to its European allies.

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THE SACRED "EVER-GROWING TREE" BELT OF THE IROQUOIS CONFEDERACY.

[It is said to symbolize, by its repeated design, the permanence and continuous growth of the great League: "I am Dekanawida," said the founder of the Confederacy, "and I plant the ever growing tree of peace." This belt was displayed at all important councils for a long period. It is now in the State Museum of New York.]

The Huron tribes of Canada were of the same blood-stock and language as the Iroquois of New York. At one

time they were one people, but in their migrations from the Mississippi region they had become separated, and subsequent meetings had resulted in disputes. The eastern Huron or Wendat people, living north of the St. Lawrence, in some manner offended the Mohawk-Onondaga group, which marshalled its people and fled across the river. First came the Onondaga into Jefferson County, at the eastern end of Lake Ontario, and later, the Mohawk-Oneida group crossed and possessed themselves of the land north of the Mohawk river and about Oneida lake.

The coming of these groups was much later than the settlement of the Erie-Seneca groups in western New York. These had followed the shore line of Erie, on the south, instead of crossing the Detroit and coursing the northern shore. Thus with the coming of the Mohawk-Onondaga people, the old disputes were reopened, with the Seneca and the Mohawk as principal combatants.

To have our dates clear, we must state that the Seneca group came into New York along the Allegany and up the Genesee some time in the fourteenth century. The Mohawk did not come until after the middle of the sixteenth century, though the Onondaga people perhaps came into New York about the year 1500 of our era. All were recent comers, driving out the third-period Algonkian tribes and keeping them at bay as best they could.

When the various Iroquois nations of New York settled down to building up a homeland, they found themselves divided into five principal tribes all speaking a similar tongue. But there were other tribes, as well, that spoke this tongue. To the west were the Erie people, called the Cat Nation; in the Niagara peninsula were the tribes

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of the Neutral Nation, or Attiwendaronk; to the south along the Susquehanna were the Conestoga or Andastoga. These, too, were Iroquois and called themselves Ongwe Oweh—Men Surpassing (sometimes freely translated, Men-of-Men). All were bold, vigorous and capable.

In the struggle for adjustment there was much friction. Men of the forest had not yet learned to apply the oil of diplomacy. When they were scratched they bit. Thus among the Men-of-Men there was fighting, and feuds arose that seemed beyond all healing.

Shortly after the coming of the Mohawk people a strange prophet came among them, and, according to tradition, lodged in a village near the Falls of Cohoes. He told that he had come from a settlement on the Bay of Quinte, a northeastern arm of Ontario. He proclaimed that all the tribes who were Men-of-Men should seek peace, but the haughty Mohawk councils merely scorned him.

It also happened that in the land of the Onondaga, in the hill region, lived a man named Ha-yo-wen-tha.* Sorrow had made him reflect upon the harshness of life, whereupon he, too, began to think of peace. According to the traditions of his people, all the brother-nations had sprung from one family, the Great Mother family of the Attiwendaronk or Neutral. This nation was, indeed, neutral because within it lived the lineal descendant of the first Mother of Nations. It would not espouse the cause of any of the warring Ongwe Oweh, nor would it make war upon them. To the mind of Ha-yo-wen-tha this was an example, and he began to devise a code of law that would assure peace. He sought to tell his chiefs, especially the wily Adodar-



Photo by Arthur C. Parker

DAVID R. HILL, OF THE SIX NATIONS OF CANADA,
LEADER AND SECRETARY OF THE CHIEFS' PARTY.

[David Hill is a fearless and spectacular orator who objects to the forcible absorption of the Iroquois League by a "Provincial County."]

hon, war captain of the Onondaga, but was driven out.

Disappointment and sorrow made Ha-yo-wen-tha undertake a journey to the Mohawk people, and there he met De-ka-na-wi-da, the prophet from the north. They brought into council Dji-gon-sa-seh, from the Neutral Nation—she the descendant of the Great Mother. After many councils, they journeyed to all the brother-nations with their message of peace and fraternity. Success came at last when the powerful Seneca in their two divisions were recognized and given special chiefs. The three had convinced the five nations that a confederacy was a workable form of government.

* Better known as Hiawatha.

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And now comes the most amazing part of the account. The government of the Five Nations was to be called the Great Peace. It was to be a League to Enforce Peace.

Once formed, the various "laws" of the League were thrashed out. They were the old laws and customs of the Huron-Iroquois woven into a code, and to this code were added such measures as might make the League effective. For example, there were to be fifty civil councilors distributed unequally among the five nations, but as each nation must vote unanimously, an unequal number of chiefs was not a disability. The Seneca had eight and the Onondaga had fourteen. All chiefs were to be men of peace. An Iroquois civil chief could not go to war nor lead a military company. To do so meant abdication.

Oddly enough, the council of the women was given the power of nominating all civil chiefs. The men could but confirm the women's choice. Indeed, women, being the mothers, were regarded as more valuable than men, and their ransom price when captured was twice that of a man. Women, too, owned the land and houses; they could initiate a measure over the house of chiefs; they could recall chiefs. Even the family name and the clan descent was that of the women of the family. The Iroquois believed in "women's rights".

It may be asked why a "League of Peace", if this were the name of the Iroquois, became the most effective fighting body among all the aborigines of the continent. It is a natural question, and not difficult to answer. First, the nations that did not come into the Confederacy found that it loomed as a menace; and second, after all, while it did invite all *Ongwe* nations to sit

beneath its "tree of peace", it held itself superior, better than all others and seemed to dictate a course of conduct. More than this, it aimed to enforce a certain behavior on the part of outer peoples.

This resulted in war. The Huron of the north regarded themselves as an elder people and entitled to leadership; they had a confederation, and why had not the people south of the lake come to them for direction? It was at about this stage of the intertribal broil that the French came upon the scene. Champlain was eager to win their friendship and was prevailed upon to go to the south with them and up the lake that afterwards bore his name, to punish the Mohawk people. This he did, and it was in the battle at Ticonderoga in 1609 that Iroquois flesh first tasted the stinging fruit of the French "thunder-poles".

To the south were the Dutch, who soon made friends with the Mohawks to the west of Fort Orange (Albany). Somehow the Dutch seemed to get along with them in a manner that was totally unlike the way they behaved toward the Indians of Manhattan and the region about it. A friendship sprang up that was passed on to the English when they took New Amsterdam and Fort Orange. The contact of the Iroquois with the trade-loving Dutch and the empire-founding English meant arms, powder, bullets and allies. It meant revenge upon the Huron hordes and their "thunder-pole" supporters. The insult at Ticonderoga was to be revenged.

The war of the Iroquois against all the allies of the French, against the enemies of the Iroquois Confederacy and even against the trained soldiery of France continued until French power was broken. Again and again the

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English invited Iroquois aid, which was interpreted as an ally urging conflict, and the Iroquois responded. Col. King Hendrick, leader of the British Indians at Lake George, felt himself the leader of his own race's forces against an ignoble enemy, and he died on that great battlefield resisting Dieskau—he died defending the wilderness for an English-speaking people.

Long before, the French under De la Barre, Frontenac, De Tracy and Denonville had invaded the land of the Iroquois, striking here and there in the name of France, but their efforts were only as if beating the air. Iroquois towns were burned, cornfields cut down, orchards uprooted, but few Iroquois were actually killed or captured. "Of what avail to destroy the nest", asked one Iroquois in derision, "when the hornets still retain their stings?" The last French invasion of the Iroquois country proper was in 1687, when Denonville destroyed the four principal Seneca towns east of the Genesee and then returned—with his Algonkian and Huron allies despising him.

History has not explained the horror which the Indians felt toward the French in their destruction of fields and stores of corn. An examination of Iroquois mythology, however, shows that to burn corn, or even beans, was a sin against nature—against the spirits that sustain life. The legend of the maize-maiden whose breasts were burned when the thoughtless villagers threw meal and hominy into the fires was known to all the Huron-Iroquois people. It was thought that to burn corn was only to invite famine, by driving away the "sustainers of life". The French "corn-burners" were therefore offending one of the vital religious tenets of the Huron people as well as of the Iroquois. Thus did the violation of

a myth contribute to the loss of new empire to France.

Still, the Frenchman was a lovable individual. The Iroquois thought highly of the genial Gaul, who mingled with him on terms of equity, gambled with him, hunted in the forests with him, painted and went on the war



ANIROQUOIS POTTERY VESSEL.

[The artifacts of the Iroquois were as distinctive as the genius of the people themselves. Their pottery is so individual that though this pot was found at 214th Street, New York City, its overhanging collar and chevron decorations stamp it immediately as made by Iroquois hands. This specimen is in the American Museum of Natural History.]

trail, as to the wigwam born, and even married the shy red maidens, with the rites of the church or by tribal custom, as conditions dictated. The Frenchman was a boon companion, far more likable than the taciturn Englishman, who looked upon the Iroquois as mere savages, or at best, barbarians. Englishmen knew that they were better than Iroquois and made no bones about showing their superiority. The Iroquois resented this, for they knew that they

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alone were Men-of-Men! Why, then, did the Iroquois swing to an alliance with the British? The word "swing" has been used because it was as a pendulum swinging between the two European nations, as shifting advantage furnished the gravitation.

The answer to the position of the

Conestoga. Every nation that had jealously resisted the League of Peace was broken, segregated, led to new homes under the wing of the Iroquois towns, and taught how to behave. It was the first great Americanization scheme, though then it was *Iroquoization*.



AN IROQUOIS HABITAT GROUP IN THE STATE MUSEUM, ALBANY, N. Y.

[This was designed by the author to illustrate the hunting customs of the Iroquois. Note the bark lodge to the left, with its bear skin curtain. The background shows Bare Hill, the sacred mountain of the Seneca.]

Iroquois is that while the Frenchman became a comrade in times of peace, the Englishman could be relied upon for a certain type of just dealing that was not characteristic of the French. It was the *just dealing* that convinced the Iroquois that, after many tests, the British were the best friends to woo.

The greatest power of the Iroquois was exerted between 1650 and 1675. Between these dates they destroyed most of their red enemies, beginning with the Neutral Nation, followed by the Erie (1654), the Huron and the

The fall of the Neutral Nation is of great interest, for it demonstrates that strict neutrality is a most difficult thing to keep. The Neutral people quickly capitulated, and the survivors marched to Gandougaree, a Seneca town in the present Ontario County, New York. Here came the titular "Mother of Nations", and her family became absorbed by the Seneca, the last holder of the title being Carrie Mountpleasant, sister of Gen. Ely S. Parker, the Seneca Sachem who was Grant's military secretary.

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When the Iroquois had won their victories they awakened to the fact that their British allies had grown in such numbers as to be almost overwhelming. The capitulation of the French under the Joncaires at Fort Niagara had placed Sir William Johnson, the British agent, as the most powerful factor touching Indian affairs. He knew the Iroquois, and had married Molly Brant, the sister of Captain Joseph Brant, the leading war captain of the Mohawk people. The Indians trusted him, they believed in him, they were willing to follow him, and they felt that Sir William would protect them from French and Indian encroachments. Little wonder, then, that with the early rumblings of the Revolution, the Iroquois clung to their British alliance. But not all, for in Sir William's own valley a Calvinist preacher, Rev. Samuel Kirkland, had instructed his red congregations among the Oneida and Tuscarora in the principles of the revolutionary cause. Sir William died on the eve of the battle of Lexington, after a speech to an Indian council.

Thus did the once united Confederacy divide, and take sides against itself. We hear of Wyoming and Cherry Valley, and of the massacres under the direction of painted Tories, and we have reviled the Iroquois for their part in the struggle that resulted in the birth of a nation. We have forgotten the loyal Oneida soldiers, the great Skenandoa, who was Washington's friend; we know nothing of Lieutenant Cusick the Tuscarora, who was on Lafayette's staff. Let us not forget, however, that many of the Iroquois were loyal to the cause of freedom, and that those who stayed with the King were the same people who had fought hardest to bring about

the very conditions that made the "thirteen fires" a possibility. If they were cruel, they were seldom as cruel as their Tory leaders wished. Brant many times softened the horrors of a Tory raid and rescued unfortunates. The Confederacy was divided, but it was not ended. Its history flows on.

Let us take a fleeting glance at these people whose stormy career we have so briefly sketched. They were a people of great moral energy; they were a positive people, an organized people.

Unlike the wanderers of the plains they had settled towns, villages and hamlets. Their settlements were protected by stockades set up in earthen walls. Their dwellings were not conical tipis, but stable buildings of poles and bark. Many of their "long houses" were more than 150 feet long. They were cultivators of the soil, raising quantities of plantation produce. Maize or Indian corn was their staple grain, but they grew many kinds of beans and several types of squashes. Tobacco was also an important crop, and, if the testimony of French missionaries and explorers is to be relied upon, they had melons.

Theirs was not a high type of material culture, but it was rather in their civil and social organization that they excelled. The conception of a League of Peace was no childish one. Their "constitution" was well devised, and its principles almost ideal for the people affected. They knew and valued law and order, they understood government, and they trained far in advance the men who were to become their civil leaders. Out of a group of young men who were hereditary candidates for the office of civil chief, the best was chosen by the women, and installed by the council of chiefs. No upstart could ever seize the Iroquois government; no



GEN. ELY SAMUEL PARKER (DONEHOGAWA).

[The leading chief of the Seneca 1827-1892). As a graduate engineer he became Grant's military secretary and drafted the final terms of surrender at Appomattox. Gen. Parker was a descendant of Sayenque-raughta, the Seneca leader in the Revolution, and according to tradition was descended from Djigonsaseh, who with Hiawatha and Dekanawida founded the League of the Iroquois.]

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dictator could establish himself. Iroquois minds were keen and capable, baffling even the astute Gaul, as in the instance of Garangula and De la Barre. For stinging sarcasm the Indian's speech is almost unrivaled. Red Jacket, Cornplanter, Logan, and Farmer's Brother were forceful orators and logicians. Iroquois "diplomacy" is even yet baffling, as we shall see.

When the Revolutionary War was over the first American treaty with an Indian power was with the Six Nations at Fort Stanwix (Rome, N. Y.). Iroquois dissatisfaction led to another treaty, that of Canandaigua in 1794, ratified early the next year. Even here the Iroquois, or Six Nations as they were now known, after the admission of the Tuscarora, were cautious, for they made a treaty in which the Six Nations of Indians on one part, and the United States of America on the other, entered into a solemn pact. Each group, for the purposes of the treaty, was a high contracting party, and each recognized the sovereignty of the other. Thus did the Six Nations of the Iroquois emerge from a most disastrous conflict with a complete recognition of their national autonomy, and with the treaty assurance that the "United States will never disturb the same".

The Iroquois were now in two groups: those who followed Brant into Canada, and those who remained "in their ancient seats". On each side of the line a "Confederacy" was re-established. In Canada, the Six Nations were received by Sir Frederick Haldimand as "his Majesty's faithful allies". Nothing was said of their being "subjects", for the Iroquois recognized no over-lord. They had struggled for one purpose—for national independence and sovereignty.



WILLIAM C. HOAG, PRESIDENT OF THE SENECA NATION.
[The Seneca Nation is now a republic with a population of 3,000. It has two domains, one along the Cattaraugus Creek and one along the Allegany River in western New York. Mr. Hoag is a successful farmer and is reputed to be a man of considerable wealth.]

In New York the councils of the Confederacy have been held every two years, and, whatever the changed form of individual tribal government, it had its accredited delegates—all hereditary chiefs authorized to sit in the council of fifty—as ordained by Hiawatha, Dekanawida and Djikonsaseh. In Canada, on the Grand River Domain, the Six Nations of Iroquois dwelt upon a restricted tract. They organized their council in the old way and set up a "heads-rolled-away" Confederacy, employing all the old rites.

With all the Iroquois the clan system has remained, the traditions have remained, the rites and ceremonies have remained, even though two-

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thirds of the Iroquois people have at least nominally embraced Christianity. They are a distinctive people with a racial genius all their own.

Imagine, then, the shock that came to the Canadian Six Nations, when, three or four years ago, these people who were "his Majesty's faithful allies", were declared citizens of Canada and under the laws of Brant County, and the Province of Ontario. The decree aroused the conservative element, which sent an ambassador to England. He was Deskaeh, a Cayuga of the old school. Rejected, he went to the court at Geneva, where he won many friends to his cause, and then, fearful of returning to Canada, he took up a home in Rochester where he died, a martyr to his devotion.

Imagine, too, the perplexity of the New York Iroquois when by act of Congress all Indians, including the Iroquois, were declared citizens. The conservatives could not understand how a decree of another "council" could make Iroquois citizens of that council's country. The Iroquois on both sides of the line felt that for either Canada or the United States to legislate them into citizenship was as futile as for those same countries to legislate China or Mexico into United States or Canadian citizenship. They do not

understand how they have been overwhelmed by the rising tide of civilization, or why it was necessary.

Some of the Iroquois, however, trained in the institutions of civilization, see that this measure of assimilation is but an economic measure, and that for Indians to seek to maintain economic separation is suicide. They see in this enforced citizenship an ideal overwhelmed by material necessity. They know that Indians cannot hold to institutions long outlived while making their living by a different code. Nevertheless the assault upon the national dignity of the oldest League of Nations in the world has been severe, and with it have perished many old ideals. "Civilization is a mighty engine", said Chief Deskaeh, "but when it casts promises to the wind, when it breaks faith, it proves that it has no soul." Then he added, speaking at the annual banquet of the New York State Archaeological Association in Rochester, "But neither Great Britain, nor civilization, can prove that I have no soul. Every loyal Iroquois has a soul, and it cannot be conquered!"

Thus in his last struggle, the Iroquois—the amazing Iroquois—demonstrates his racial genius, his moral energy, in making himself master of his own soul though his body perishes.





THE ORCHESTRA IN PROCESS OF EXCAVATION IN 1926.

RECENT EXCAVATIONS AT CORINTH

By T. LESLIE SHEAR

BEAUTIFUL and interesting works of Greek and Roman sculpture were found at ancient Corinth in the campaign of excavations that has just been concluded. There are primitive terracotta idols from the seventh century B. C., brilliantly painted architectural terracottas of the sixth century, marble sculptures of the fifth and fourth centuries, masterpieces of Hellenistic art and fine works of the Roman period. From every point of view Corinth has vindicated its claim to the title of "wealthy city of the double sea".

The latest campaign, which began early in March and continued until the middle of June, was a continuation of the investigation conducted by the writer in 1925 under the auspices of the American School of Classical Studies at Athens. About one hundred workmen were constantly engaged in the digging operations, which were concentrated on the tremendous task of clearing the great theatre, of which the orchestra floor was eventually reached at a depth of forty feet below the present surface of the ground. At the close of the season of 1925 a small piece of this

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MARBLE ALTAR IN THE ORCHESTRA OF THE THEATRE
AT CORINTH.

floor was discovered on the south side, and bordering it was a high circumference-wall on which gladiatorial scenes were painted with life-sized figures of men and beasts. This wall has now been entirely uncovered by the clearance of all the accumulated earth from the orchestra. In order to achieve this result a double track for the dump cars was laid to a cliff situated 500 yards north of the theatre, and by this means during both seasons about 15,000 tons of earth were removed.

Gladiatorial scenes of unusual interest are preserved in brilliant colors on the wall about the orchestra. At the centre of the semi-circle the chief figure of the games is standing. This man's office and dignity are indicated by his costume, which includes a long purple cloak and high red boots. The red boots are especially significant as their use was restricted to the highest officials of Rome, and we are told that

Julius Caesar delighted to wear them. A vivid group on the wall represents a bull-fight in which the bull, richly decked with ribbons and fillets, has rushed in his mad course on an extended spear held by a crouching gladiator, who has braced the end of the spear in the sand with his foot. The animal is pierced in the throat and blood is shown streaming from the wound. Another scene represents an acrobat who is making a pole-vault over the back of a charging leopard. The pole, with its sharpened end thrust into the sand in front of the beast, is falling back as the athlete glides safely to the ground behind after completing the vault. Both man and beast are caught for the picture at the moment when they are in the air. In another acrobatic scene the athlete, with hands on the ground and head raised, is about to take off for a hand-spring over the back of a huge lion that is rushing at him. Beneath this lion a Greek inscription scratched in the wall recalls the story of Androcles and the lion. It states that the lion



ARCHAIC TERRACOTTA ANTEFIX FROM THE SANCTUARY OF
ATHENA CHALINITIS.

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recognizes the fallen man as his savior and fawns upon him. In fact, I think that this may refer directly to that familiar event, for Apion, the Alexandrian scholar, who was an eye witness of the spectacle in the Circus Maximus of Rome, afterwards visited the cities of Greece during the reign of Caligula, and was adopted by them as a citizen because of his Homeric learning. The *graffito* dates from the time of his visit, and may possibly be an echo of that occasion. The brilliance of the colors on the wall, the originality of the themes and the vivacity of the action indicate amazing skill and technique in the execution of decorative painting on a large scale at the beginning of the Christian era. The scheme of decoration is unique in our knowledge of the Greek and Roman theatre.

Several floor levels appeared in the orchestra, dating from different periods in the use of the building. The present surface is made of cement which was covered with marble slabs. On this floor coins and lamps were found which date from the fourth century A. D., and as there was practically nothing of later date it is evident that the theatre was last used at this time and was, therefore, destroyed when Alaric the Goth burned Corinth in 396 A. D. About one foot below this level is another floor of an earlier Roman period, and still deeper is the stone floor of the Greek theatre, about which is a well built stone drain with arched bridges, spaced to correspond with the stairways of the auditorium. In the east end of the drain a hoard of 88 Roman bronze coins was found. They are badly corroded, but two which are legible are coins of Hadrian. A round marble altar was lying near the centre of the orchestra. It is handsomely decorated with bulls' heads bound by



TERRACOTTA MASQUE FROM THE THEATRE.

fillets and with wreaths of fruit and flowers, on a sprig of which a dove is seated. This altar has now been set up in the exact centre of the orchestra. But before it was so placed a trial cut in the floor at this point brought to light a fine Roman marble head that was lying just below the latest floor. This is a portrait of a typical Roman of the noblest type, a man of ruthless determination and of an iron will. A comparison of the marble bust with Roman portraits, on the coins of Corinth, proves that this is a portrait of the Emperor Galba, who had a brief reign in 68-69 A. D. after the overthrow of Nero.

Besides the orchestra the lower part of the auditorium was cleared as well as the stage and the side entrances to the theatre. Many bronze coins were found in these excavations, and numerous other small objects such as terracotta figurines, lamps and fragments of pottery. Several grotesque terracotta masks apparently served as water-spouts, and Corinthian capitals, drums of columns and marble architrave- and cornice-blocks may have belonged to

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the façade of the stage building. Among the fragmentary inscriptions a certain sentimental interest attaches to the caption of a dedication to Julius Caesar, who was the founder of new Corinth.

But the most important discoveries were pieces of marble sculpture. Just

a coin of Mytilene, perhaps the original was the famous bronze Sappho made by the sculptor Silanion in the fourth century B. C. The magnificent theatre of Corinth would have been appropriately adorned by this superb statue of the auburn-haired Sappho, the tenth muse. On the other side of the



HEAD OF HERA FROM THE FRIEZE OF THE GODS AND GIANTS FOUND IN THE THEATRE.



HEAD OF A MARBLE COPY OF THE DORYPHORUS OF POLYCLITUS FROM THE THEATRE.

within either entrance, apparently, stood a life-sized marble statue, a woman on the west side and on the east a man. Only the woman's head was found, well preserved except for an injured nose, but the man's head, legs and one foot were unearthed. The woman's features reveal a dreamy nature and subdued passion. Her hair, on which are still many traces of its original deep red color, is arranged in an unusual way behind, where it is gathered in a folded veil. Because of the technical treatment of the hair and the sharply cut eyelids, the marble is obviously a copy from a bronze statue, and as it resembles a head of Sappho on

orchestra was the perfect male figure, the model of the human form, the Doryphorus of Polyclitus. This master is called either an Argive or a Sicyonian, and the marble copy at Corinth was, therefore, presumably made near the home of the original. It has a freshness of modeling and an excellence of execution that are not observable on other copies of this masterpiece.

Several pieces of Roman statues, besides the bust of Galba, were unearthed in the orchestra. The most interesting is a statue of a bearded philosopher wrapped in a voluminous cloak which he is holding up close to his neck with his right hand. Another

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male figure, which is of colossal size, has gracefully draped about his person a garment that is still covered with its original paint. There are also the torso of a small statue, the head of a Roman poet crowned with laurel, and other fragments.

In addition to the round sculpture

head to keep an eye on her pursuer. On another slab a Greek is spearing an Amazon who has fallen to her knees facing front in foreshortened pose. In the third scene the Amazon is also getting the worst of the engagement. She is kneeling on a rock with head and body in profile and holds out impotently



SLAB FROM THE FRIEZE OF THE BATTLE OF THE GREEKS AND AMAZONS FOUND IN THE THEATRE.

many pieces of marble carved in high relief were found on or near the stage building. These reliefs fall into three series of subjects, the battle of the Greeks and Amazons, the labors of Herakles, and the contests between the gods and giants. Four large marble slabs present nearly complete scenes of the Greek-Amazon contest. On one an Amazon, while fleeing on horseback, turns back her

her shield in one hand and her battle-axe in the other toward a Greek who is about to strike her down with his raised sword. The fortune of battle shifts with the next scene, where we see a victorious mounted Amazon riding down a fallen warrior, who is kneeling with his head lowered and his nude body bowed to the ground in a fine artistic composition. Many other unconnected fragments show that this

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was a long frieze, and as cuttings on the front of the stage correspond in depth with the depth of the relief-blocks these may have been used to adorn that building.

Of the placques with the portrayals of Herakles, one shows the hero entirely preserved except for the right arm. His head, which is massive and bearded, is turned to the left as he strides to the right. The muscles of the body are greatly exaggerated. A large club is carried over the left shoulder and the lion's skin hangs over the left forearm.

The finest pieces of sculpture are from the third series of reliefs, with representations of the gods and giants. Some of the giants are admirably preserved. They have unkempt hair and wrinkled brow, and in their features reveal evident distress as they raise an arm above the head to seize an enemy's hand which has firmly grasped the hair. But much restraint is shown here in the representation of passion, and there are no such contortions of the features as commonly appear on later works of the Perigamene period.

In contrast to the suffering giants the gods reveal sublime serenity. The discovery of a well-preserved Greek

marble head is a rare and notable event that should thrill even a veteran archaeologist, but here at the east end of the stage three perfect divine heads were brought again to light from their deep and long burial. Perfect in contour, with even their noses intact; perfect in the texture of the marble, perfect in their portrayal of type, these are masterpieces of Hellenistic art.

Hera, queen of the gods, is characterized by a royal diadem, by a matronly fullness of features, and by her expression of dignity and command. Apollo is a vivacious youth with hair brushed carelessly up from his forehead and with a curly lock hanging before his ear. There is a

suggestion of a sneer about the corners of his mouth, as if in his youthful strength he scorned the efforts and struggles of the foe pitted against him. But fairest of the gods is Aphrodite, queen of Love. Delicately arranged hair, full and long, with a mischievous lock falling on the neck, frames a face of exquisite charm with soft modeling and voluptuous curves. Passive, unruffled, serene, conscious of power to subjugate the struggling, disordered natures of mankind, beauty here is indeed immortal truth. These



THEATRE OF CORINTH AS IT APPEARS AFTER EXCAVATION.

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precious relics saved from man's destruction give a suggestion of the gorgeousness of this theatre when, with its wealth of sculpture and its riot of color, it received the throngs of merry-making Corinthians of old.

Close to the theatre an ancient and revered sanctuary was dedicated to the worship of Athena, called the Bridler. This title she received from her gift here to Belleroophon of a golden bridle with which the hero caught and tamed the winged steed Pegasus. This precinct was one of the most sacred in the city, and the winged horse became the heraldic emblem of the Corinthians. Literary records tell of the approximate location of this sanctuary, but search for it over a period of many years was unavail-

ing. Near the close of last season, however, my quest was rewarded with success, as the northern boundary wall of the precinct was uncovered for a considerable distance. Proof that this was the wall of a sanctuary is furnished by the great number of dedicatory offerings lying about it. These include more than a thousand clay pots and bowls, many terracotta figurines, lamps and fragments of pottery from all periods. Evidence for the identification of the sanctuary with Athena is present in a precious piece of terracotta drapery from an

archaic statue, which is decorated with a brightly colored geometrical square pattern, in the centre of which is the winged horse, Pegasus. This sanctuary held a sacred wooden statue of the goddess which was, without doubt, originally of the *xoanon* or tree-trunk type of figure. Some idea of the appearance of the early statue may be given by two archaic terracotta idols which were found at a depth of 25 feet. The body of each of these figures is a roughly rounded mass of clay, the arms are shapeless protuberances, the head is the pinched end of the clay and the eyes are applied clay discs. Red bands are painted around the bodies and red circles about the eyes. In such figures one sees the results of primitive

man's efforts to create a god in his own image. Further excavation in the next campaign will be necessary to uncover completely the area of this important precinct.

As a result, then, of last season's work a famous sanctuary has been located and partly excavated, with the coincident discovery of many small dedicatory objects, and the great theatre of the city has been so extensively cleared that it is now a conspicuous monument even among the impressive ruins of Corinth.



PRIMITIVE TERRACOTTA FIGURINES FROM THE SANCTUARY OF ATHENA CHALINITIS.

HIGH-TIDE AND STORM, BY MAX BOHM.



MAX BOHM AND HIS ART

By ROSE V. S. BERRY

AMONG the painters who have come prominently before the American public in the last twenty-five years, have been a number whose art has been exceedingly rare, of notable strength, excellence, and individuality. While this work possessed all that might be termed modern, invariably it has been of no school, the artists having followed no one, and having no followers. Foremost among these extraordinary men came Max Bohm, and his many admirers will look forward to seeing the large collection of his paintings being shown over a museum circuit for the next few months.

Fundamentals which are essential to good character seem to descend from father to son. It will always be difficult to estimate the debt a well-begotten child owes to its immediate forebears. Under any and all circumstances, it is fortunate to come of men and women who have grappled well, and to some purpose, with the experience which goes to make up life. Max Bohm's grandfather was a friend of Goethe and Schiller. Goethe was a scientist, a poet, and a philosopher; Schiller was a patriot, a poet, and a philosopher; a common ground, with a sympathetic understanding which led to their friendship, makes it certain that the elder Bohm was a man of mental attainments. Man, the "Thinker," is attractive wherever he is found; and the man whose mind is in accordance with a scientist, a philosopher, and a poetic idealist, has almost as many facets to his thought as the well cut diamond has for its brilliance. With this for his heritage, it is small

wonder that Max Bohm was extraordinary, or that his art was strongly individual and of great excellence, but every whit of it is manifest in his art.

From early childhood Max Bohm, certain of himself and his desire to become an artist, devoted his time to serious study. At the age of eleven, he was working hard at his profession in the Art School of Cleveland. He is one of very few of whom it may be said that he always lived by his art, for even at this youthful period he was able to sell his drawings and paintings of boats and animals. By the time he was sixteen, he was living comfortably upon an income derived from designing. When he was nineteen, he had saved enough to go to France. He entered the Academie Julian, taking up his work with Constant, Laurens, and Guillemet. But, in addition to his regular work, with wisdom beyond his years, he commenced to study the old masters shown in the Louvre.

Bohm never knew what the struggle for recognition meant; the most flattering commendation came to him during the first years of his study. His *En Mer* was given a place of honor in the Paris Salon, and brought him his first notable success, when he was only twenty-six. For twenty years, every picture he sent to the Salon was accepted, and always well hung. Medals and honors were heaped upon him. Season after season his work was shown at the exhibitions in Paris, Venice, Rome, Vienna, Brussels and London, and his position in Europe was one of enviable prominence. The year that the French Government bought Bohm's *The Family* for the Luxem-

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bourg, it was so popular that it was necessary to protect it from the crowd by a railing. Following this success, a collection of his work was sent to London, and afterward to the United States, where it was shown in Buffalo, Cleveland, and San Francisco. By

public scarcely knew him. However, telling of his honors, his place among painters, and of the esteem in which he was held, will not reveal so much of the man and of his art as to relate something of the enthusiasm which consumed him, his tireless and unceasing



NORSEMAN, BY MAX BOHM.

this time his reputation was bringing him pupils from all over the world.

With the passing years, honors continued to come. He was made a member of many of the exclusive art societies, clubs, and the Academies, both in the United States and in Europe. But all the time he was noted in *Who's Who* as an American artist, resident in Europe, and the American

efforts, and the experience he sought at personal sacrifice, in order that he might better understand the subjects which he wished to present.

Bohm approached the subject-matter of his profession as the literary man looks upon life for his material. There was nothing small in the Bohm view-point; it was from the engrossing generalities that he worked. In deal-

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ing with a theme, he completely ignored all commonplace. Bohm's ideas were magnificent; his interpretation Miltonic.

Seeking to know more, and longing to make his experience an intimate one, Bohm forsook his studio and the ac-

teved in its alliance with the kingdom of the air.

For the sake of his marine pictures, Bohm went to sea. As a sailor he plied back and forth between Europe and the United States. Conscious to the fullest extent of the superhuman effort he



CROSSING THE BAR, BY MAX BOHM.

customed quietude of professional isolation for a life in the forest. When he came back acquainted with the wooded regions, and the creatures which sought shelter there, he had a profound story to paint. Bohm had laid hold of the nearness of things not visible. He had not labored with the detailed anatomy of a tree; he had mastered its relationship with the earth from whence it grew; he had caught its abundance; the plenteous mercy of its shade; he had

must make to acquire the knowledge he sought, one can imagine the tense watch he kept over the sea. With keen appreciation of the difference in the earthly elements, he searched the sea for its fundamentals and all that might be related to them. One can imagine his consuming interest in the changed character of the men who became sea-men; of their attitude toward the sea and their ship. And always and ever, he must have been baffled by the

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shifting mass of liquid surface with its thousands of gleaming lights, its intricate pattern, and eternal quest for a quiet that never comes to it.

Afterward, when he painted the sea, it was never a literal translation, never the allure, the charm of the sea, but its might; never its beauty, but its grandeur; never its joy without the suggestion of its tragedy. Bohm's

pictured story of the sea is an epic: the sea itself, and the sea's sky; the sea's men, the sea's boats. Seeing such work, one asks: "Could he do more?" For answer, this painter comes back with a canvas like the *Norsemen*, in which he has expressed the superlative of the sea, and its men.

Forebears of all who love the sea they are; exultant, laughing, wild-gods, obsessed with an oceanic glee in an orgy of sea-madness.

Bohm's subjects could not be so successfully presented if there were not corresponding qualities of excellence in his understanding of his art, and in his technical equipment. He never forgot the lessons culled from the old masters

in the Louvre. Speaking to a former pupil, after his return to America, he said: "In comparing the coloring of Rembrandt with that of others, one finds after long observation, that many of the more brilliantly hued canvases look 'colored up.'" Continuing, he said: "Titian's greatest work, *The Man With the Glove*, in the Louvre, and *Sacred and Profane Love*, in Rome, are

a l m o s t colorless, and Titian is an unrivaled master as a colorist." It is interesting to know what Bohm held out to his students as an unfailing source for study. But his own practice, principles, and precepts are quite as interesting: "Color may be strong, it may be violent, but

it must not interfere with the simplicity of the artistic statement. Color to be good, must help the intention, the interest, and the power in the picture."

It is much easier to tell what an artist has done, than how he has done it. It is much easier to say how good it is, than to state definitely what makes it good. Bohm used his paint for de-



THE BATH, BY MAX BOHM.

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lineation as another would take a pencil to draw. It is as if he were trying to say all that he had to tell with words of one syllable. To state it another way: It is as if a goldsmith starting out to trace a delicate pattern of fine filigree in a precious metal, suddenly turned to granite as his medium. In taking the heavier, more massive material, Bohm simplified his subject accordingly; it is reduced to the barest statement of facts; his art is literally built by way of elimination.

"What is back of great art?" someone asked Bohm, a short time before his death.

"Individuality," was the answer. He could have truthfully said: Great individuality lies back of mine.

In the use of bodily form, Bohm was sparing. Like color, he believed that the human form should not be used for itself, but for the sake of expression. In his pictures, he permitted it to appear only where it was essential to carry the statement and the interest further. In his treatment of the human form, Bohm approached the subject from its general aspect, and not from a particular viewpoint. This gave strength and emphasis to his utterance; it enlarged the appeal in every instance.

Every collection of Bohm's work contains surprises, even for those well acquainted with his pictures. His conception of a theme was so fundamentally inclusive, that in subjects remote from each other he still attains marked success. His "Goat Girls" is a thing of great beauty, containing all the pagan spirit of the Arcadian groves of Greece. And at the other extreme of interest and all detail, *The Raising of Lazarus*, has a profound Christian spirit. In its wonderful spotting of light and shade, in the grouping of the figures, in the astonishment of the

women, in the blurr of the grave clothes of Lazarus, in the loving helpfulness and the illuminated glory of the radiant Christ, there are few modern religious paintings to compare with it.

Bohm's pictures came slowly; they



Courtesy Grand Central Art Galleries
PORTRAIT OF MRS. BOHM, BY MAX BOHM.

grew. And the serious, permeating thought which comes to an execution of slow development, has made him masterly in the handling of all human form, especially women. His portraits of women have much more than pictorial attraction: they have force and character, charm and personality; but



THE GOAT GIRLS, BY MAX BOHM.



© Max Bohm

AN EARLY NEW ENGLAND TOWN MEETING, PAINTED BY MAX BOHM FOR THE LAW LIBRARY OF THE CUYAHOGA COUNTY COURT HOUSE, CLEVELAND OHIO.

over and above all, that they are works of art will be the first impression. A mother and child have been painted many times by Bohm. The child is without fail the symbol of childhood, and thereby magnified into the world of children. The mother, like a Greek goddess, large, ample, gentle, dignified, never pretty, but usually beautiful, is not *a* mother, she is *the* mother: all motherhood is embraced in her loving tenderness and grave nobility, as Bohm paints her.

After all, art has never been satis-

factorily defined. Yet, its source at all times and in all men is the same. The methods of the masters of painting are almost as intangible, though for every artist there are notable and invariable limitations. Nevertheless, the art of an earnest, seriously striving, thinking painter eludes the barriers of method and source, and avows itself with an individual statement proclaiming the personality which retains its freedom and remains brave enough to think for itself, and paint in its own way. This Bohm did.



A TURU CARVING FROM NEW MECKLENBURG, 150 METRES HIGH, FROM ONE OF THE MEN'S ASSOCIATION HOUSES. A DISTINCTLY VALUABLE SPECIMEN OF THE EPIC ORNAMENTATION OF NEW MECKLENBURG. UPON A BACKGROUND OF ELABORATE PLUMAGE, A HORNBILL, HOLDS IN ITS BEAK A HUMAN HEAD. BOTH SNAKE AND FISH MOTIVES ARE CLEARLY DISCERNIBLE.



THIS IS AN ULI FIGURE, PROBABLY FROM THE LAMASONG REGION. ULI MEANS WHITE-PAINTED. THIS IS AN ANCESTRAL FIGURE, OF WHICH TWELVE TYPES ARE KNOWN. IT DISPLAYS THE CHARACTERISTIC ARRANGEMENT OF THE HAIR AND SHAVEN SKULL. IT IS HELD IN THE HAND AS A DANCE IMPLEMENT OR CARRIED IN PARADES.

MASKS AND MAGIC IN THE SOUTH SEAS

(Adapted from Carl Einstein's German "Foreword" to the "Südsee Plastiken" Catalogue of the Flechtheim Gallery Exhibition in Berlin.)

[As announced in the February issue of *ART AND ARCHAEOLOGY*, the Flechtheim Gallery of Berlin last summer placed on exhibition a remarkable collection of grotesque masks and carvings from the erstwhile German colonies in the Bismarck Archipelago in the South Seas. By special permission of Herr Alfred Flechtheim we are able to present the substance of the scholarly and careful description written by Herr Einstein for the catalogue of the Exhibition. The illustration of the tortoise-motif stool published last month is repeated here for the sake of contrast with the other figures.]

THE sculpture of the Flechtheim Collection, deriving from the once Teutonic colonies of German New Guinea, New Pomerania, New Mecklenburg and New Hannover, came into being during the Stone Age, and was made wholly with tools of stone, bone, obsidian and shell. This art, especially since it served religion and magic, clearly owed its passing to the shock given the people by the impact of European colonization and culture. Notwithstanding popular opinion to the contrary, existing native cultures are quickly extinguished by such contacts.

The Bismarckian natives live in an atmosphere of demons and magic. Their social scheme is matriarchy, their



A RICHLY CARVED MASK FROM GERMAN NEW GUINEA.

religious and spiritual self-dissipation generally to be found in connection with inability to construct the larger

descent through the distaff line, their mother-right tied up with exogamy—no alliance with a woman of the same clan or totem is permissible, since the value of the totem exceeds that of the individual. Indeed, it is only by virtue of the totem and of other dark forces that man himself is able to exercise supernatural powers.

The mother's totem is always adopted by the children. This totem cult splits up not only their social system, but Nature, the ancestral spirits and the very demon forces as well, while the continuing increase and differentiation of the devils leads to a

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tribal units or communities. The tormenting unrest of such an exaggerated disequalization is soothed by ancestor-worship . . .

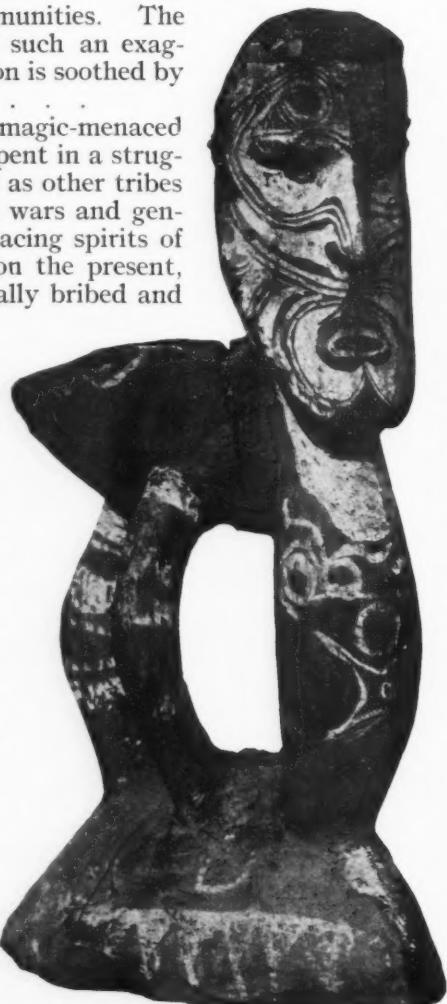
The life of these magic-menaced Stone Age people is spent in a struggle against the occult as other tribes spend theirs in tribal wars and general hostilities. Menacing spirits of the dead intrude upon the present, and must be continually bribed and appeased and entertained by long-drawn-out festivities. Not a little, therefore, of the native plastic art springs directly from this ancestor-worship. In opposition to the matriarchy, as is generally the case, there are men's organizations and elaborate observances, all of which are strictly taboo to the women.

Much of the plastic art originates in the huts of these men's associations, and some comes from the ancestor-temples. As a whole we must admit the incomprehensible character or at least a very vague understanding of the symbolism involved. Every feature, of course, has significance, but the Bismarckians themselves have been obscure on this point for a considerable time, different individuals giving widely varying interpretations. There is also the fact that

the secret associations hid their art works. Naturally the vital feature of each work—the magic idea which invested them with occult powers—would be zealously guarded by their owners. That such works have so frequently been destroyed may be because they had [through the contact of a western culture?] lost much of their sacredness and supernatural powers by use during the festivities, or else because the associations preferred to destroy rather than to permit them to pass into the possession of the uninitiate.

Most of the native art works were executed by men, frequently by specially chosen craftsmen. It is quite within the possibilities that the figures of ancestors should be regarded

as the residences of wandering souls. As already indicated, however, the native beliefs are far from certain to us. Now and again, one might think, they credited a sort of dualistic spiritual possession exactly as if one spirit remained in the figure, while the other



GROTESQUELY CARVED AND PAINTED WOODEN STOOL FROM NEW GUINEA. IT IS A TORTOISE-MOTIF. THE SINISTER MASK IS MASTERFULLY CARVED.

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wandered about or chose another domicile.

Young natives are admitted to the secret associations only after spending a novitiate in the bush with fellows of their own age—often only with the spirits—entirely deprived of contact with their families and for the first time in their lives becoming acquainted with their association's traditions of magic. Often these boys live as dead spirits, as is indicated by the manner in which their bodies are painted. Admittance to the secret society, coinciding with the seasonal changes in Nature, appears to be a sort of resurrection symbol which imparts a corresponding psychic exaltation.

Among the ancestral statues from New Guinea, the skull and the protecting totem-bird above it are given the most plastic handling, while the body is left a flat surface. Occasionally one of these bodies is a mere ornamental pole. By way of interpretation it may be said that the skulls are regarded with particular veneration, and kept with the skeletons, being carefully transported when the huts are moved or changed.



The skeletons, therefore, may be symbolized by these poles, while the special sacredness of the skulls may be the modern residuum of an ancient skull-cult. It may also be that the ancestor-statues of Geelvink Bay, Dutch New Guinea, in whose huge heads the skulls are frequently placed, are regarded as the masks of the ancestral spirits. Further, the skeleton-like figures of many German New Guinea

A TOTOK, OR KULIBU, CARVING FROM THE HUTS OF THE SECRET SOCIETIES IN NEW MECKLENBURG. IT REPRESENTS A BLACK HUMAN HEAD CROWNED BY AN OWL. A BEAST CLINGS TO THE HUMAN FIGURE AND HIS *Manu*, OR TOTEM-BIRD, STRUGGLES AGAINST IT.

statues resemble the Korvar balustrades of Geelvink Bay. The plastic treatment of the head may indicate the native conception of the ancestor as a mask-wearer; and similarly the mask-dance may be regarded as a dance of the ancestors penned in the masks themselves. As for the sculptured totem-birds used as hand-implements in the dance, it is the dancing figure of the bird, not the dancer himself, which is important.

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The Bismarck native renders many of his tools and weapons ornate with carven masks and totem-animals, undoubtedly for reasons of magic. His shield is carved by the New Guinea aborigine with the likeness of a Medusan mask of horrifying aspect or with special symbolic ornamentation having a definite meaning and the purpose of bewitching his enemy's weapons of both offense and defense. The collection is particularly rich in two distinct types of masks. The long-nosed is frequently encountered along the estuary of the Ranu and in the Twenty-Mile Islands, while the other, a broad-faced type, decorates many shields and lends itself to picturesque and ornamental treatment.

Similar ornamental complications and a strong dramatic flavor characterize the art of New Mecklenburg, New Pomerania and New Hannover. The tremendous *uli* figures of Lamasong and the chalk statues from the Rossel Mountains are astonishing for the restlessness of their workmanship. The masks of these islands owe their careful examination to the work of Parkinson, who studied with especial particularity the *tatuanas*—helmet-masks with a twisted hair-ornament crowning the head while a garment of foliage wraps the body. Pantomines in these masks are—or were—given in honor of the dead. Thus, for example, the death-struggle between the hornbill and the snake, the dancer equipped with the hornbill-totem holding the carved hornbill head in his mouth.

Taboo to the women and children, these masks were kept in carefully guarded mask-houses. The *kepong* masks are kept over the *tatuana* masks. The former, richly carved, are not for the dance, but are used by the medicine-men and others as they go

silently from hut to hut to collect the expenses of the festival in shell-money. The *tatuanas* are practically always given a mourning headdress: the sides of the head shaven, the crown surmounted by a raised twist of hair dyed yellow . . . Often the tongue is carved as protruding, which may perhaps indicate that spitting can fend off magic influences. Not dissimilar to the skeleton-like New Guinea ancestral figure-poles, these helmet-masks prominently display the bony configurations of the head, even though and when they are given a freely ornamental interpretation. The *kepong* mask, on the other hand, always portrays the bird or *manu* of the dead man. By this totem-symbol his clan and the connection between him and his clan-animal can easily be recognized. Frequently, too, this totem-animal is painted on the body as a sacred decoration. The *kepong* mask depicts the struggle of the totem and the epic of its animal, while the *manu* baffles the terrifying demon, posed as a serpent writhing about its chosen prey.

The art of New Mecklenburg, New Pomerania and New Hannover is especially satisfying in its epic representations of combats between demons, as well as of myth and fable. The *matua* mask-crests are still more varied and violent in character, and their public appearance is hailed with great lamentation. Other sculptures, such as the *kulibu* and *toto* carvings, are kept in closely-guarded huts and never exhibited . . .

No other art so clearly and emphatically displays mental instability due to the continuous presence of demoniac hordes, and the spiritual tension common to all these islanders which invariably goes hand in hand with social disintegration.

CULTURAL EVOLUTION IN GUATEMALA AND ITS GEOGRAPHIC AND HISTORIC HANDICAPS

By MANUÉL GAMIO

(Translated from the original Spanish by Arthur Stanley Riggs)

With this issue Dr. Gamio's findings and technical data come to a close. His Field Expedition in Guatemala last winter produced certain very definite results. His conclusions, as they have appeared in this magazine, have aroused interest and considerable discussion, here and abroad. Several of the authorities on precolumbian chronology and development differ sharply from Dr. Gamio, who welcomes this divergence of opinion with its corresponding stimulus to further research, as he stated before taking the field. But in any case, regardless of what time produces as the consensus of opinion, Dr. Gamio has gathered a respectable body of facts in person, and by his work among the museum and private collections of Guatemala, Mexico and the United States, has laid a comprehensive, detailed foundation no future student can disregard. The Archaeological Society of Washington has thus contributed notably to the solution of one of the most interesting problems in the whole range of American Archaeology.

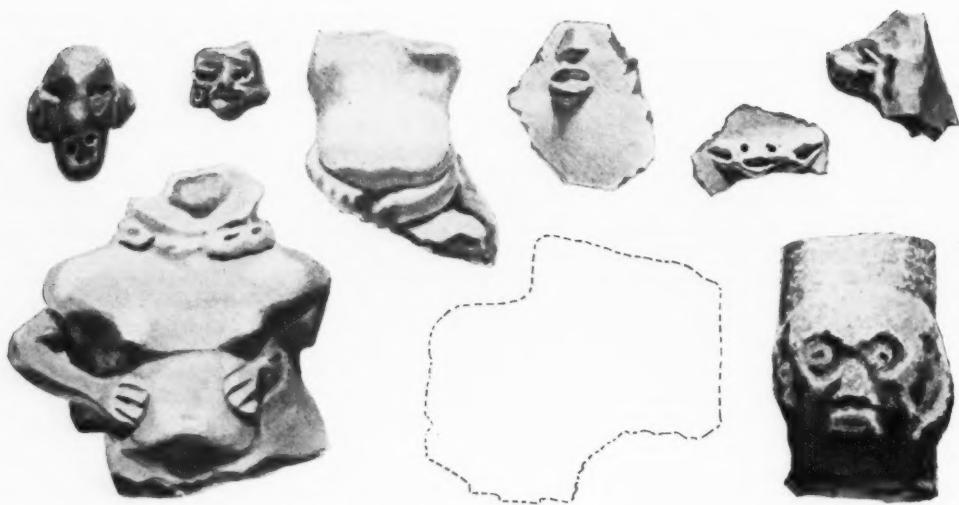
(The section of the preceding instalment put into English by Dr. Gamio ended with the close of his Section III. Mr. Riggs' translation continues.)

IV: CONSIDERATIONS OF PREHISPANIC ARCHITECTURAL EVOLUTION

The Archaic mounds of Guatemala—for example, those at Miraflores—probably belong to an evolutionary stage anterior to that which characterizes similar mounds in the Valley of Mexico, typically represented by the mound at Cuiculco. Although the internal structure of the former is like that of the latter, of clay and adobe, they lack the revetment of broken stone to be seen in Cuiculco. Another notable difference is that the Guatemalan form is at times conical, at others semi-elliptic or semi-oval, whereas in Cuiculco there appear, clearly defined, the bodies of two great superposed cones constituting the mound. The Archaic pottery in its turn appears to show a certain evolutionary priority as compared with what we find in the upper layers of Archaic strata of the Valley of Mexico.

It is impossible that the culture represented by the mounds cited—of such very elementary structure—could

transform itself at one stroke into the complete architectural system of Primitive Maya type represented by the monuments of Quen Santo, Zaculeo, Aguacatán, Utatlán, Rabinal and Pueblo Viejo, which is characterized by pyramids whose bodies are prismatic blocks, by walls, salons, staircases, etc. Accordingly, it is very likely that the Archaic Toltecs who were already changing the system of superposed cones in Mexico to one of superposed pyramidal prisms, imposed their new architectonics upon the Archaias and Neo-Archaias of Guatemala, thus forming the Primitive Maya style. Because of geographical reasons and special social development, the Primitive Maya architecture transformed itself into the Historic Maya in the regions of Petén and Yucatán by adding to the Primitive Maya elements already alluded to, the following among others: of Historic Maya character, the almost exclusive use of square-hewn stones in dressing both exteriors and interiors; stone roofs, and combs, mural decoration in both low and high relief, etc. Truncated cones in pyramids and in the stylobates of edifices appear fre-



WASH DRAWING BY DON RAFAEL YELA GUNTHER OF ARCHAIC FRAGMENTS DISCOVERED BY DR. GAMIO IN HIS EXCAVATIONS AT MIRAFLORES.

quently in Historic Maya architecture, even in the oldest monuments, such as Temple II at Tikal. On the other hand, Aztec architecture of the last period, belonging to Mexico and typically represented by the pyramids of San Bartolo Tenayuco and Cuernavaca, did not exercise a fundamental influence on the Historic Maya. Some of its principal characteristics—such, for instance, as the two stairways giving access to the plane tops of the pyramids—do not appear at all in the Historic Maya, whose single stair is characteristic of the Archaic Toltec and Toltec.

V: SUGGESTIONS FROM THE ARCHAEOLOGICAL AND SEISMOLOGICO-ARCHAEOLOGICAL POINT OF VIEW

At first sight it seems that various aspects of the Archaic and even of the Neo-Archaic of Guatemala, are earlier in the evolutionary sense than the Archaic and Archaic Toltec of the Val-

ley of Mexico. For this reason it is necessary to study the question of priority most carefully. Since the current of lava which inhumed the Archaic centres of Cuicuilco and Co-pileo has until the present constituted the only known horizon of Archaic culture, the logical course for an inquiry to pursue is to determine if possible whether the Archaic and Neo-Archaic of Guatemala were contemporaneous with the corresponding cultures in Mexico which were overwhelmed by the lava, or if they were earlier.

Unfortunately the various cultural stages or sub-periods reached between the arrival of the Archaiques in the Valley of Mexico and their destruction by the lava flow, are unknown. The scanty and inadequate material available is a confused mixture of diverse and undetermined degrees of cultural development. The same may be said of the Archaic in other parts of Mexico—as Querétaro, Guanajuato, Jalisco,



A COLLECTION OF ARCHAIC POTTERY IN QUETZALTENANGO, GUATEMALA.

Colima, etc.—where there are Archaic ceramics and sculptures whose level of artistic development is comparable with that of the most advanced Toltec and Maya types. Nevertheless, one also finds there much sculpture and pottery quite as primitive—perhaps some more so—as anything in the Valley of Mexico. It remains, therefore, to fix the principal characteristics of the various types and sub-types of the Mexican Archaic Toltec before we can authoritatively identify and characterize the Guatemalan Archaic.

With regard to Guatemala, it is first essential to make a geologico-archaeological exploration to localize the dry beds of hidden *cuenca*s or other depressions in which the strata are regular and conveniently disposed for investigation, and which, moreover, contain archaeological remains. Then stratigraphic excavations should be made, where practical following a direction roughly parallel with the Mexican frontier in the mountainous region. By doing this we might well chance to stumble upon the itinerary followed by the migratory currents of Archaias, Archaic Toltecs and perhaps even of the Toltec Aztecs also. For example, one series of such excavations could be made at Champerico, Retalhuleu, San

Felipe, Quetzaltenango, Momoxtenango and Huehuetenango, and another at Quen Santo, Chaculá, Nentón, Tetatán, San Pedro Necta and Colotenango.

Knowing already the characteristics of the Archaic and Archaic Toltec on their entrance into Guatemala, it would be reasonable to make three explorations: the first in the eruptive cordillera—having as its regional axis the line Quetzaltenango-Amatitlán—should settle for us the question of the possible predominance here of the Archaic and Neo-Archaic cultures, and in such case identify and classify their representative remains, including those from the cemetery of Salcajá and from Arévalo-Miraflores, of which mention has already been made.

The second investigation should follow the approximate direction Huehuetenango-Rabinal-Salama, in the sedimentary cordillera. This study would seek to learn whether in fact the Neo-Archaic and Primitive Maya cultures predominated in this area—above all, the latter—and, should this prove to be so, to identify and classify those other monuments which, in addition to those of Chaculá, Quen Santo, Zucleo, Aguacatán, Utatlán, Rabinal and Pueblo Viejo, characterize Primi-

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Courtesy The Heye Foundation
STONE IDOLS OF THE ARCHAIC PERIOD FROM ZACUALPO,
GUATEMALA.

tive Maya architecture. Finally, the third exploration ought to prospect thoroughly the boundary zones of the Departments of Vera Paz and Petén, roughly between parallels $15^{\circ} 30'$ and 16° , since it is very probable that interesting vestiges of the architectural transition from Primitive Maya to Historic Maya times are to be encountered here.

VI: SEISMOLOGY

Since in Guatemala no scientific data are available by which we can ascertain either the homoseisms* which determine the duration and extension of terrestrial movements or the isoseisms* which, in accordance with the Mercalli or any other scale, determine their intensity, it may be considered profitable to make the following in-

* See Glossary in last issue for definitions. This passage is not clear in the original text and the vulcanologists consulted preferred not to change the reading given.

vestigations of a preparatory nature as adequate seismological stations are lacking.

There could be drawn up, though of course subject to corrections, a chart of isoseisms corresponding to degrees VIII, IX and X of Mercalli, this being based upon the degree of destruction of many edifices still in evidence, and upon the few records which exist.

To ascertain which are the geological faults that have produced the principal earthquakes, it would be necessary to explain to the natives the general aspects of such faults and to ask them if, after earthquakes, they had noted such modifications of the terrain, with the object of bringing the changes back into memory. Following this method, the writer took the opportunity of reconnoitering the line of the fault which in all probability produced the



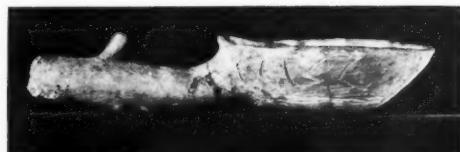
AN UNUSUALLY EXPRESSIVE ARCHAIC DEITY SIMILAR TO THOSE STUDIED BY DR. GAMIO ON THE MIRAFLORES PLANTATION.

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earthquakes which destroyed the capital in 1917-18. This fault lies to the east of the city, some four or five miles distant, and follows a general N-S line, passing through the villages of Rodriguez, Canalitos, Punta Parada, etc.

Finally, the writer was informed that there had been "crazy earthquakes". This name is given popularly to movements which do not destroy groups of buildings or villages situated in the sections most severely shaken, but which, on the contrary, appear to work their greatest havoc in villages and upon structures farthest away from the focus of activity and subject only to less intense shocks. A typical instance is to be found in this same capital of Guatemala. A number of blocks in the heart of town were not destroyed, notwithstanding they were built of the materials employed in the construction of the rest of the city, which was destroyed.¹

Purely as an hypothesis to explain this amazing phenomenon, it may be



Courtesy American Museum of Natural History

GUATEMALAN INCENSE BURNER OF ARCHAIC TYPE FROM WHICH WERE DERIVED WITH BUT FEW MODIFICATIONS THE INCENSE BURNERS OF MAYA, TOLTEC AND AZTEC TYPES.

suggested that there are in the subsoil of Guatemala deposits of loose tuff² probably forming sands or gravels. When these materials are laid down upon soil sharply inclined from a hard tuff, it is quite probable that they produce tremendous slips at the beginning of the earthquakes, the movements being naturally much more intense in the immediate vicinity than where the structure is generally solid. Soundings made in spots where these seismic anomalies have been noted would produce results beyond doubt.

Among the principal literary sources consulted, notwithstanding their inadequacy and antiquity, may be mentioned the works of Dolfus de Monserrat, Montessus de Ballore, Rockstrof and Larde, which refer in general to Central America, and the latter particularly to Salvador.



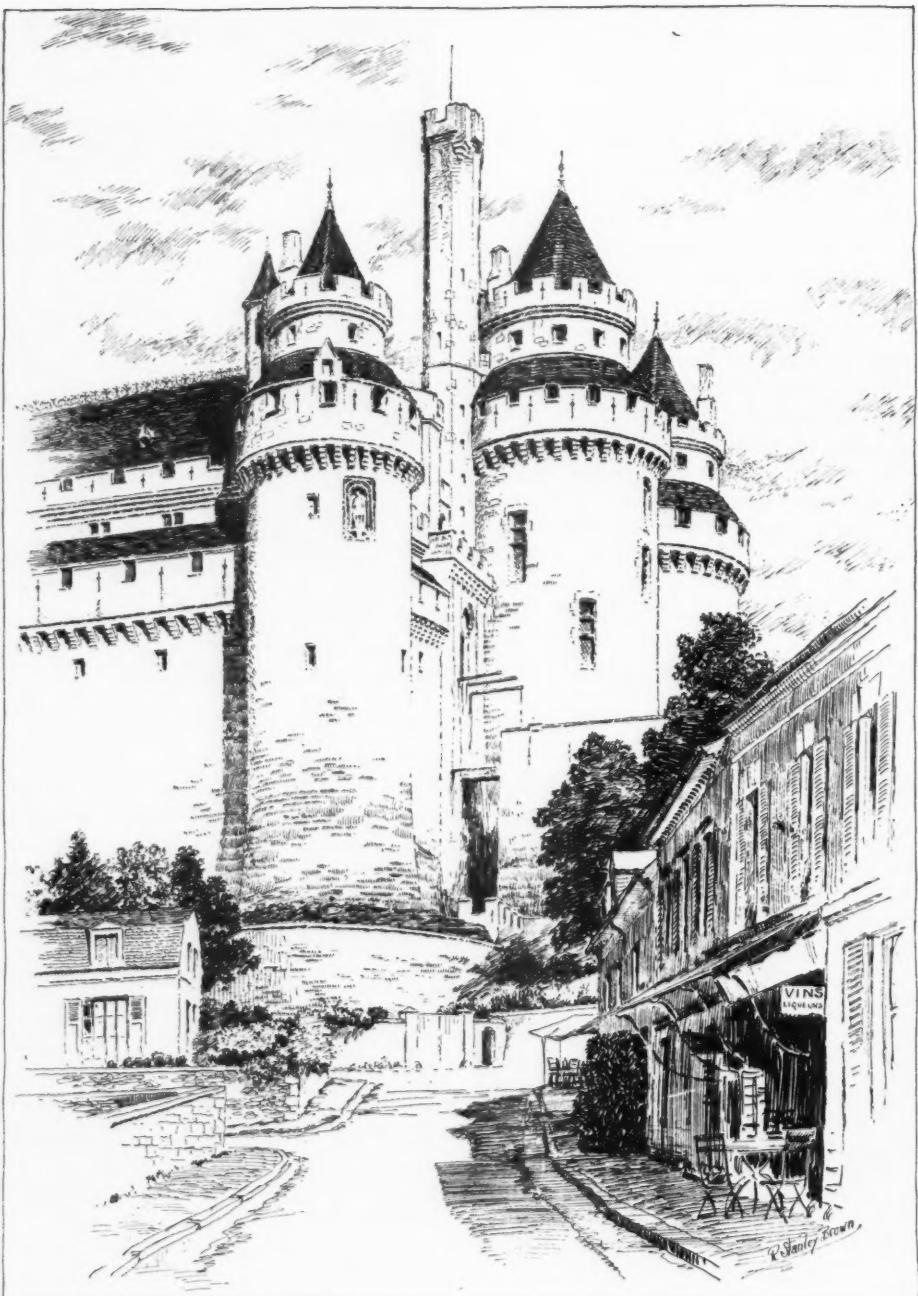
ARCHAIC TYPE SPECIMENS FROM A PRIVATE COLLECTION IN GUATEMALA.

¹ (Footnote by Dr. H. S. Washington, Geophysical Laboratory of the Carnegie Institution of Washington.)

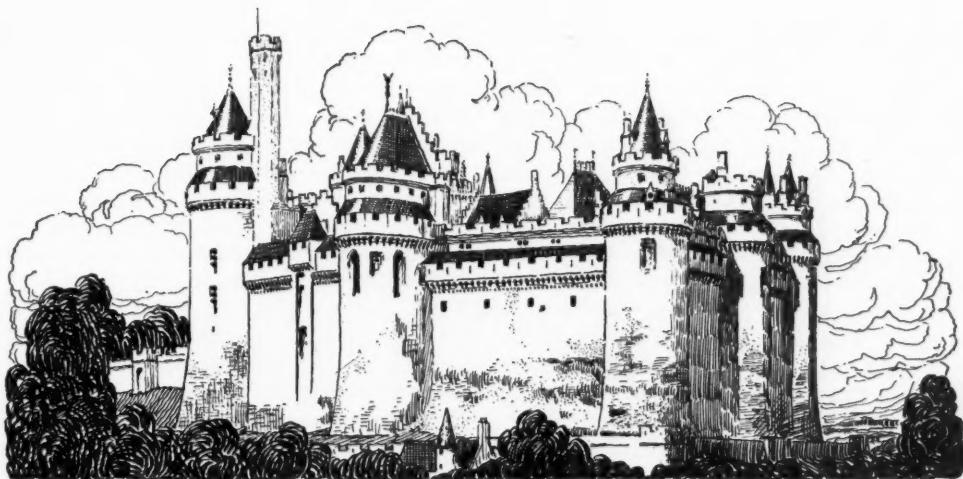
The author gives a map of the City of Guatemala, which unfortunately cannot be reproduced here. This map shows the relative damage done by the earthquake to the different quarters of the city, the eastern, western and southern portions suffering the most damage, while the least damage occurred in the center. It also clearly shows that the city is situated, possibly on a low hill, at the headwaters of three streams to the north, east, and southeast. Judging from what the author says, it may be presumed that the central part of the city is situated on what he calls lava or "hard tuff", while surrounding the city are alluvial deposits laid down by the streams. This greater destruction upon alluvial soil than on more solid material is quite in harmony with the effects of many other earthquakes, such as those of Kingston, Jamaica (1907), and of San Francisco (1906), and explains the peculiar distribution of the degrees of destruction noted by the author, which is rather unusual in the topography of earthquakes.—H. S. W.

(The map is available to anyone who cares to examine it in the office.—Editor.)

² See Glossary in last issue.



PIERREFONDS THE IMPREGNABLE, RESTORED BY VIOLET-LE-DUC, CARRIES ONE BACK INTO THE HEART OF THE STORMY FOURTEENTH CENTURY.



EVERY DEVICE FOURTEENTH CENTURY MILITARY SKILL COULD DEVISE WAS EMBODIED IN PIERREFONDS, AND ITS RESTORATION GIVES A PERFECT PICTURE OF THE UTMOST IN DEFENSE FRENCH GENIUS OF THE TIME COULD PRODUCE.

PIERREFONDS

By KATHARINE STANLEY-BROWN

Illustrated by Rudolph Stanley-Brown

TO go to Pierrefonds, to climb the worn stone steps, and cross the drawbridge leading to the Gothic gateway of the château, is to step back into the fourteenth century at one of its supreme moments. The thirteenth and fourteenth centuries, terminating ages of war and barbarity, achieved for the first time in their great fortress castles not only the maximum of defense against war but of comfort for their inhabitants. Pierrefonds, restored to its smallest detail, stands as the best example in France today of these two achievements, for its richly decorated rooms with their gorgeous fireplaces bespeak a luxurious comfort undreamed of by the great ladies of the twelfth century, while its system of defense made it impregnable against all save artillery, at that time not a menace.

The château stands on a high hill dominating a little town, noticeable only for the mineral springs from which derives the name of Pierrefonds—*petræ fontes*—and its church, the priory of St. Sulpice. Of this the crypt was built in the eleventh century, and the rest in the fourteenth and fifteenth centuries. The first castle appears to have been constructed in the twelfth century, and occupied by Nivelon, founder of the priory of St. Sulpice. But in another hundred years the entire family of Nivelon had become extinct, and the Kings of France seized the structure. In 1392 Charles Sixth gave the fief, with all of Valois, to his brother Louis d'Orleans, who commenced the actual fortress, making it a suitable residence for a *grand Seigneur* and large enough to contain a tremendous following. Indeed, it is with this first Duke of Valois

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that the castle is most clearly associated, for its subsequent history was mainly a series of violent sieges. After the assassination of the Duke by Jean Sans Peur in 1407, the castle was attacked by the Burgundians, who were repulsed. But the following year it was practically sold to Jean Sans Peur, to whom, after a short defense, the doors were opened upon payment of 2,000 *ecus d'or*. In 1413 it became the property of Charles d'Orleans, the heir and poet son of Louis d'Orleans, but he was neither interested in living in it nor defending it. Seven years later the English attacked and occupied it, but later it returned from their hands to the French crown. In 1588 the Leaguers under the Sire de Rieux occupied it, and although the Duc d'Épernon and the Maréchal de Biron both attacked it, not until Rieux was taken in an ambuscade and hanged did the castle change hands. Then the new governor sold it to Henry the Fourth. Under Louis XIII it was condemned to destruction, and dismantled under the orders of Richelieu. Fortunately these orders were only partially carried out.

Now it is not hard to imagine what such constant years of warfare and destruction would result in. By the nineteenth century Pierrefonds was a roofless, moss-grown, though still impressive ruin. Napoleon the First, seeing it in 1813, recognized its historical importance and purchased it for thirteen thousand francs. Its restoration was not undertaken, however, until 1858, when Napoleon III gave orders to Viollet-le-Duc, that indefatigable student of the Middle Ages, to carry out its complete reconstruction.

He restored it without and within, trusting to his imagination necessarily more often in the interior decorations

than in the outside walls and towers of which there were visible remains. After Viollet-le-Duc died, he was succeeded by E. Boeswillwald, who finished the work in 1895. Again the eight great towers, named for doughty warriors once popular in the Gallic mind, rose from their bases, each one hundred and twelve feet high with walls from fifteen to twenty feet thick. The towers of Charlemagne and Caesar on the south defend the entrance to the château and form two sides of the great square donjon. The towers of Artus, Alexander and Godefroi de Bouillon protect the western wall and are connected inside on the ground floor by the guard-room, and on the first floor by the room of the Grand Seigneur. The tower of Judas Machabée on the east contains the lovely Gothic chapel, its entrance surmounted by a window with flamboyant tracery. The last two towers, those of Josué and Hector, on the north, have carved high up on their outside walls, as have all the other towers, figures of the warriors from whom they received their names. On the southern wall near the entrance there is a beautiful sculptured bas-relief of the Annunciation.

It is these scattered bits of charming decoration and the carving of the wall-panels and chimney-breasts throughout the château that mark Pierrefonds as an architectural link between such grim, warlike fortresses as Lôches and the Bastille and the exquisite châteaux of the Renaissance, where defense was not considered and decoration and beauty of line were of the first importance, as at Azay-le-Rideau, Chenonceaux and Villandry. There is early carving to be seen in the interior court at Pierrefonds, in crestings, balustrades, capitals of columns, keys of the

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vaultings. There are fantastic animals and figures of the Moyen Age. One gargoyle is a great alligator flattened against the wall, from whose open mouth water poured from the roof to the stone courtyard below. Within, the mantels of the fireplaces are carved and ornamented with elaborate and characteristic figures. The loveliest of all is that in the great Hall of the Nine Heroines. In this room the Seigneur held his courts of justice and received homage from his knights, and here as well were given the banquets, balls, fêtes, and courts at which *trouvères* and troubadours recited and sang their ballads. Upon all these scenes looked down the sculptured heroines above the fireplace, their delicate faces peering out from beneath elaborate hennins and wimples. Their names were more familiar to the ears of the *seigneurs* of those days than to ours: Deifemme, Hippolyte, Méné-lippe, Penthésélée, Tanqua, Thanyris, Delphila, Lampédo and Semiramis.

Among the many castles which Louis d'Orléans built or acquired, the strongest and most famous was the now ruined castle of Coucy. When in 1390 he abandoned this fortress and commenced to remodel Pierrefonds he determined to make it impregnable. Coucy had been strong, but the solidarity of his political position was not as great as it had been. He caused two *chemins-de-ronde* to be built crowning

each tower instead of the usual one. The upper ones naturally had not machicolations through which to pour boiling oil or molten lead, but like the lower ones they had crenelations through which to hurl stones, and *meurtrières* or narrow loop-hole windows through which to shoot arrows. These loop-holes were placed only high up in the towers, and the lower walls left windowless.

Extraordinary precautions against capture were taken. One had to circle the whole château in the space between the castle walls and the castle barriers before the entrance could be reached, and the stairways in the towers were built in short flights alternating on each side, so that anyone attempting to climb up was forced after an ascent of one flight to cross a guard-room to reach the next.

Louis d'Orléans had need for these precautions. His right to the rule of the kingdom, as regent for his insane brother Charles VI, was denied by both his uncle the Duke of Burgundy and the latter's son, the Duke of Berri, called John the Fearless. Louis' guilty attachment for the Queen, Isabel of Bavaria, added to his danger, and during the fourteen years in which he reconstructed Pierrefonds he studied and embodied in it every engine of war and system of defense then known. It had required five hundred men to defend his former castle



LOUIS OF ORLEANS AND VALOIS, ARMED CAP-A-PIE,
STILL GUARDS HIS MIGHTY CHATEAU.

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of Coucy, but he so rebuilt Pierrefonds that sixty men could control its longer sides and forty each of the shorter. To besiege it would require at least 2000 men, and that—as he carefully calculated—was more than the Duke of Burgundy could command.

Until his regency Louis, married to Valentine Visconti of Milan, had led a peaceful and happy existence at his ancestral château of Blois and later at the little Hôtel de Bohême in Paris. To these homes Valentine brought the cultured taste of an Italian of the period. Had her influence and power been more general, the Italian spirit might have been sooner felt in France. But her husband's uncertain position changed him from a genial patron of art, literature, and architecture, into a warrior prince. His statue, cast by Frémiet at the time of the restoration, is that of a

fully armed knight on horseback. It commands the whole courtyard as it should, defiant and ready, as Louis himself might have had we ridden into his courtyard in the year fourteen hundred. Only the pages, the men-at-arms, the hounds, the ladies at the balconied windows, are lacking today. And perhaps the banners and trumpets to greet us, for assuredly no one ever entered here in the days of the first Duke of Valois who was not an honored and expected guest. All others battered against its walls in war and hatred, or were dragged within its gates in chains. Pierrefonds is as majestic, as tremendous, as impressive today as it was six centuries ago, standing alone on its wooded hill, a glorious and satisfying reincarnation of the Middle Ages.

THE GUATEMALA EARTHQUAKE OF 1917

By HENRY S. WASHINGTON

A disastrous series of earthquakes occurred at Guatemala City in 1917, beginning on December 25 and continuing until the 31st, the shocks recurring in January, 1918, and even after that. Much of the city was destroyed, including the cathedral, palace, theater, the American and British legations, and many other prominent buildings. There was comparatively little loss of life.

An interesting feature of the map sent by Dr. Gamio with his report is that the outer parts of the city suffered more than the central. If this is so, it may be explained by the central part being built on solid volcanic rock, while the outer parts were built on surrounding loose tuffs or alluvial mate-

rial. Buildings on such unconsolidated materials suffer more damage than do those situated on solid rock, as was seen in the San Francisco earthquake of 1906 and in Kingston in 1907. The difference may also be due to differences in construction.

The initial shocks were locally attributed to a cessation of activity at the neighboring volcano of San Salvador: as to this no information is available. Brief notices of the occurrence are to be found in the *Bulletin* of the Seismological Society of America, Vol. 7, p. 142, 1917, and Vol. 8, p. 68, 1918. The earthquake is described by Dr. S. G. Morley in the *American Museum Journal*, Vol. 18, p. 201, 1918, a publication I have been unable to consult.

NOTES AND COMMENTS

The capacity of beauty to stir up discussion and trouble men is sempiternal. The theft of the *Mona Lisa* in 1911 aroused the entire art world, and now comes a Chicago connoisseur, Maurice Goldblatt, who says the second *Mona Lisa*, owned by Admiral Fatou of the French Navy and on exhibit in New York, is not the original, and not a Leonardo at all, but a Boltraffio. The two pictures of the Florentine lady with the dubious smile are so alike the French Government had M. Edouard Jonas examine the Fatou painting. After consultation with Mr. Goldblatt the decision was reached that this second canvas was the work of Leonardo's pupil, Antonio Boltraffio, who painted it when his master sold the original to the French King, Francis I. Boltraffio sold his work to the lady's husband, Messer Francesco di Bartolomeo di Zanobi del Giocondo, a rich noble who probably neither knew nor especially cared whose brush achieved the result which has occasioned so much speculation in recent years, and made even the best informed wonder at times whether the picture returned to the Louvre was original or copy, and from whose hand it came.

Fresh discoveries at Cyrene have recently been announced by the Minister of the Colonies for the Italian Government, Cav. Comm. Rodolfo Micacchi, according to *La Tribuna* of Rome. The newspaper is presenting an elaborate series of articles dealing with the archaeological work in the colony which is being carried on successfully by Dr. Giacomo Guidi. Comment is supplied by the archaeologist Signor Giulio Emmanuele Rizzo. The great discovery was that of a superb head of Zeus, shattered into many fragments but which eventually was consolidated and forms, according to both archaeologists, a marvelous copy of the head of the Olympian Zeus by Phidias. In the pronaos of the temple cella on April 30 an inscription was found confirming the excavators' belief that the temple must have been dedicated to the Olympian Jove, considering which, what was more natural than that the Cyrenians should grace the structure with a replica of the original? Prof. Rizzo observes in his comment: "We cannot know—at least as yet—whether the Cyrenians had their statue completely carved from marble, or whether it was 'constructed' with other materials in imitation of its great prototype, the colossus of Olympia. Still less can we know yet whether the copyist—perhaps of the age of the Antonines—wished to reproduce in this head the type and all the details of the Phidian original; but this head, which we have practically intact, conserves beyond a doubt—so far as a translation of the technique of gold and ivory work into marble permitted, and within the limits of the artist's technical capacity—the stylistic intonation of the masterpiece of the immortal Athenian Master." An elaborate page-article in *La Tribuna* is the first popular publication of this interesting discovery.

NOTES FROM ITALY (Adapted from *Le Vie d'Italia*)

Prof. M. Vaufrey of the Institute of Human Paleontology has recently studied in detail more than fifty grottoes in Sicily, of which two have been systematically excavated. The general results of the work show that there appears to be entire absence in the Quaternary clays—when these exist—of any traces of man; and the presence, on the contrary, in almost all the grottoes, of evidences of a Late Paleolithic industry belonging to

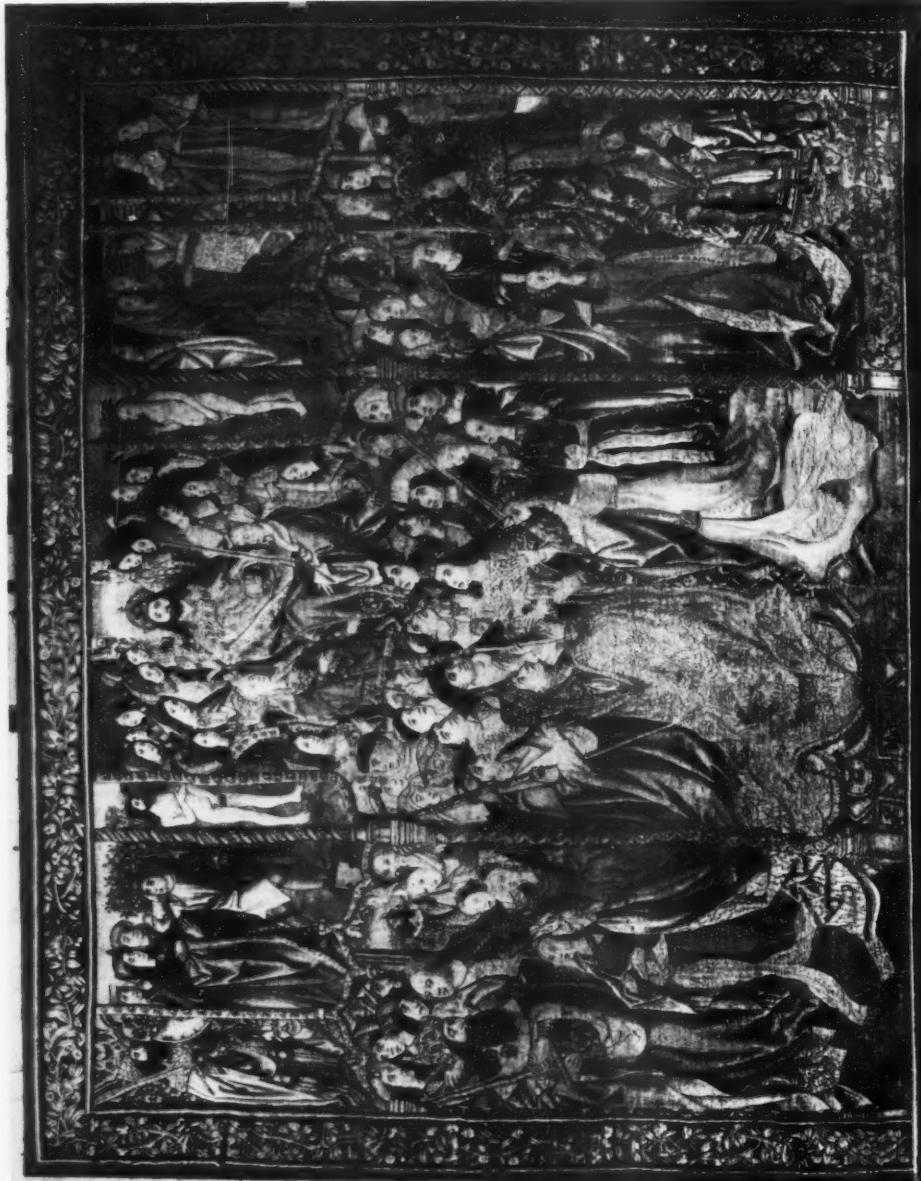
a shell-working population later in point of time than the disappearance of the warm-blooded fauna. These archaeological horizons in general occupy the upper part of the fills in the grottoes, except that in numbers of them more or less destroyed, where there is no settled mud banked against the walls, or even where there have been calcareous infiltrations, there are but the rarest traces of another industry. Taken as a whole, these observations seem unfavorable to the widely held hypothesis that the Italian Peninsula once played a vital part in the populating of Europe by means of a Quaternary Siculo-Tunisian isthmus.

The municipal administration of Fano not long since ordered the razing of the ancient city walls. Shortly after the work was begun, the laborers encountered the remains of Roman walls and the jambs of a great gateway. The Direzione Generale dei Monumenti promptly intervened, stopping the work, and decreeing a "zone of respect" which will be laid out as public gardens.

The excavation of the Temple of Zeus at Grgenti, Sicily, thanks to the munificence of the English Colonel Hardcastle, is proceeding rapidly, and already entirely unexpected results have been obtained. The ancient debate about the telamones, which decorated the exterior facade and the side walls of the temple, seems now in a way to be settled. A number of these gigantic figures, almost intact, can be re-erected. The condition of the ruins, plundered of priceless fragments, tons of which were used to aid in constructing the mole of Porto Empedocle, is not such as to permit of a full reconstruction of the fragments still *in situ*. Nevertheless, enough remain to give an excellent idea of what this astounding temple originally was. The so-called Oratory of Phalaris [not far off] has been completely freed from the accumulated debris of centuries which hitherto has rendered almost impossible a study of the structure's details. This is now to be undertaken. In the church of San Biagio an excavation is proceeding with the object of uncovering the entire precincts of the temple of Demeter, which lies below and beside it. Already ritual "wells" or pits, filled with remarkable votive ceramics of Greek origin and many periods, have been opened. It is worth recording that hundreds of clay lamps have been found, circular in design and having from seven to seventeen spouts or beaks. They are believed to have been intended for religious use.

The National Institute of Ancient Drama has fixed the spring of this year for the cycle of plays to be given in the Greek Theatre at Syracuse, Sicily. A rich and varied program is promised. Ettore Romagnoli has prepared an Italian translation of Aristophanes' *Clouds*, and other translations have been secured of the *Medea* and *Cyclops* of Euripides, while there is a strong probability that a play of Sophocles will also be given.

[When the Athenian army and fleet were captured after their disastrous defeat by the allied forces, and the siege of Syracuse was raised, the prisoners were thrown into the *latomie* or quarries, from which the city's building stone had been hewn. After enduring terrible sufferings and being cruelly treated by the triumphant citizenry, some of the Athenians secured their freedom by reciting the tragedies of Euripides. The legend is still current in Syracuse that these former soldiers, returning eventually to Athens, found the old blind poet in the agora, and knelt before him with tears of gratitude. The presentation of Euripidean drama in the theatre of Syracuse, almost within a stone's throw of the quarries, is therefore most appropriate.]



ONE OF THE MAGNIFICENT TAPESTRIES IN THE MUSÉES ROYAUX DU CINQUANTENAIRE OF BRUSSELS.

This plate was unfortunately too late for the Special Museum Number (February), for which it was intended. It is reproduced by courtesy of the Museum, which had the tapestry photographed especially for ART AND ARCHAEOLOGY.

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The National Poster Art Alliance, acting with and on behalf of the Chicago Voiture of the Société des 40 Hommes et 8 Chevaux, announces a national competition for the best poster-design for the American Legion. Prizes of \$1,000, \$300 and \$200 will be awarded. The contest closes August 15, and the awards will be paid before the sailing of the Legion delegates to the Paris convention in September. Full details may be had on application to the Alliance, 65-67 East 56th street, New York City, or Voiture 220, La Société des 40 Hommes et 8 Chevaux, Room 308, 160 North La Salle street, Chicago, Ill. In the announcement issued by the Voiture, artists are asked to visualize the tremendous work which has been accomplished by the Legion in community service, in aid of disabled members and their families, and in all that has made the organization a national force for good. The charter is quoted as the peacetime expression of the ideals which animated legionnaires in 1917 and 1918.

The ancient convent of La Rábida, Spain, whence Columbus sailed on his epoch-making voyage of discovery, has for many years been in a bad condition, and recently was found to have been so affected by disuse and the elements that immediate repairs were necessary if the structure was to be retained as a national monument. The repairs have been ordered made by the Spanish Government, and the old convent, which is diagonally across the river from Palos, and not far from Huelva, will be completely restored. It is to be hoped also that the towering, monumental shaft in the grounds will also be made secure. For some years it has been dangerously insecure, especially at the top. La Rábida is noted for having sheltered Cortés upon his return from Mexican conquest as well as for having been Columbus's point of departure.

Dr. Warren K. Moorehead, of Andover, has recently opened some hitherto unexplored Indian mounds in the Etowah section of northwestern Georgia. Copper plates with etched designs are being especially searched for. Dr. Moorehead has parts of one such disc, but it cannot be interpreted until more details are secured. The Indians of the locality assure the explorers that the mounds are not the work of their ancestors, whom they deny as builders of the tombs discovered. In February skeletons, beads, bits of textiles, pottery fragments, etc., were taken out, together with fragments of the copper plates already mentioned. The skeletons had been buried in layers or tiers in the red clay, enclosed by hewn stones. The oldest graves were at the bottom. It is thought that possibly some of the art represented in the discoveries may have originated in Honduras. The three principal mounds rise sixty, 203 and twenty feet above the site of a former Cherokee village.

OTTO KAHN ON ART.

"Incidentally, I would point out that to cultivate art, to love it and to foster it, is entirely compatible with those qualities which make a successful business man. It does not weaken a man's fibre; on the contrary, it makes it more elastic, more capable to withstand strain. Many examples might be cited, beginning with the records of ancient times down to such recently departed figures as Morgan, Frick, Widener, Juilliard, of men who were eminently successful in business and, at the same time, loved and cultivated art, and actively furthered its cause."

"It is a complete misconception to believe that art is a 'highbrow' thing, or that it is the plaything of opulence. Art is virile, red-blooded, of the people and for the people. It means far more to the masses than is generally realized by those who are but superficially acquainted with their lives and sentiments. It is a mighty element for civic betterment. It is a powerful educational factor. It is, or can be made, one of the strongest among those agencies which have power to influence the conceptions and the attitude, the ways and the manners, of the people.

"Art is democracy in its very essence. It is one of those fundamental things which unite us and make us kin in common understanding, common feelings, common reactions. It knows nothing of caste, class or rank. It may bestow its choicest gifts upon utter poverty; it may deny them entirely to the greatest wealth."—*From an address before the Kiwanis Club of New York, by Otto H. Kahn.*

The daily press has been giving considerable space of late to the founding of the new capital city of Australia, called Canberra. It is two hundred miles from the nearest large city. It is a tremendous undertaking and involves an area of some twelve miles square, laid out by a Chicago architect, Walter Burley Griffin. Mr. Griffin was assisted by his wife, who is a product of the Art Institute of Chicago. Mrs. Griffin executed the architectural renderings and perspective sketches of the boulevards, parkways, civic, social and business centers of the wonderful new capital city. Mr. Griffin won the honor of designing the city from a competitive test. Canberra is designed to accommodate a population of two million and it is proposed to make it the world's finest capital.

Dr. George Grant MacCurdy of Yale University completed on February 4th a lecture tour of four weeks. He spoke twice at the University of Illinois, twice for the Davenport (Iowa) Public Museum, and once each for the Surgical Club of Omaha, the University of Iowa, Bloomington (Ill.), the University of Michigan, Detroit, the Toledo Art Museum, the University of Buffalo, the Academy of Sciences of Warren, Pa., and the Wyoming Historical and Geological Society of Wilkes-Barre. Dr. MacCurdy's lectures were on the subject of prehistoric archaeology and dealt largely with the latest discoveries as well as the work of the American School of Prehistoric Research, of which he is Director.

A rare XVth century Gothic tapestry, valued at about \$100,000, and illustrating the story of Perseus and Andromeda, has just been secured by The Cleveland Museum of Art. The tapestry recalls the great days when Columbus was claiming that the earth was round, and when Philip of Burgundy's own province was center of the weaving industry. There at Tournai was woven the tapestry just secured by Cleveland. In its threads the weavers told the story of the fair Andromeda with a wealth of quaint medieval detail. High up on a rock at one side is chained the nude Andromeda. At one side King Cepheus and Queen Cassiopeia, parents of Andromeda, bewail her approaching fate. Perseus, however, comes to the rescue and is seen about to deal a death blow to the dragon, which he has already transfixed with his spear. And finally Perseus and Andromeda are seen united, presumably married and about to 'live happily ever after'. The tapestry is ten feet, six inches high by fourteen feet, eight inches wide.

GLOSSARY

(Continued from last issue. For explanations, see issue of June, 1926.)

- Am'set:** in Eg. mythol., one of the djinns of Amentis; he had a man's head.
- Am'svart'-ner:** in Scand. mythol., the seas around the isle where Fenrir, the giant wolf and bane of the gods, was kept chained.
- Am'y-clé'an:** pertaining to the old city of Amyclae in Laconia or Sparta; **A. brothers:** the twins Castor and Pollux, fabled to have been born at Amyclae in one legend; **A. silence:** the disastrous refusal to talk maintained by the people of Amyclae in obeying a law forbidding false alarms of invasion; it caused the capture of the city when a genuine invasion occurred.
- Am'y-cus:** in Gr. mythol., the king of Bebryces killed by Polydeuces in a boxing bout to which he challenged the bravest Argonaut.
- a-nab'a-sis:** (Gr.) literally, a going-up; an advance, especially in the military sense; specifically (A-), the brilliant report by Xenophon of the expedition of the younger Cyrus in B. C. 401.
- An'a-chař'sis:** a Scythian philosopher of the VIIth century, B. C.
- A-nac're-on:** a Gr. lyric poet. B., B. C. 563? D., B. C. 478.
- a-nac're-on'tic:** (1) the stanza-form used by Anacreon: four alternately rhyming verses of three trochees and one long syllable each; (2) erotic or amatory; convivial.
- An'a-dy-om'e-ne:** (1) Aphrodite emerging from the waves; (2) Apelles' statue of the goddess, showing her thus.
- an'a-glyph:** in archit., a cameo-like relief.
- A-na'huac:** in Mex. hist., the Aztec (Nahuatl) name for the Valley of Mexico plateau as the ancient Indian kingdom of prehistoric times; about 75 miles long by 200 wide, with a mean elevation of 7,500 ft. (In the Nahuatl language spoken by the Aztecs, the term means "beside the waters", possibly referring to the settlements beside Lake Texcoco).
- A-na'nta:** in Hindu mythol., a title given to Vishnu and some other gods, indicating "the infinite one".
- A-nath':** in Syrian mythol., the goddess of war.
- An'ax-ag'o-ras:** the Gr. philosopher of the Vth century B. C. often regarded as the originator of the modern sciences.
- An-ax'i-man'der:** a Gr. philosopher of the VIth century B. C., who first taught philosophy in the public schools.
- An-ca'u's:** (1) a son of Poseidon, killed by a wild boar in fulfillment of a prophecy that he would never taste the wine from his own vines; hence the cup-and-lip proverb; (2) an Argonaut and the son of Lycurgus, killed by the boar in the Calydonian hunt.
- An-chi'ses:** in Gr. mythol., the father of Æneas; rescued by his son, who carried him to safety as Troy burned.
- an-ci'le:** in Ro. mythol., the palladium of the city, a specially sacred shield reputed to have fallen from the heavens during Numa Pompilius' reign. (Eleven copies of it were made to prevent its possible theft, and carried with it in solemn public procession during the annual festivities in honor of Mars).
- an-cip'i-tal:** in archaeol., two-faced, or twin-formed; as, the two-faced head of Janus, q. v.
- An'cus Mar'tius:** the fourth king of Rome. D. about B. C. 610.
- an-dab'a-ta:** in Ro. history, a gladiator whose helmet contained no eye-slits; *hence*, one who fights blindly.
- An-dhri'm'ner:** in Norse mythol., the deity of frost; also, the cook in Valhalla.
- An-drei'a:** public feasts in ancient Sparta and Crete.
- an-drei'on:** the chamber, or building, in which such public meals were given.
- An'dro-cles:** the Ro. slave of about the beginning of our era whose story is told by Seneca, Gellius, Älian and Aulus. In Africa he drew a thorn from the inflamed paw of a wild lion, who later fawned upon instead of rending him when the two met in combat in the arena.
- An-drom'a-che:** Hector's wife. (Gr. = "the contention of men").
- An-drom'eda:** in Gr. mythol., the daughter of Cassiopeia and Cepheus, chained to a rock for sacrifice to a devouring monster in order to propitiate Zeus, whom her boasting mother had angered; rescued and married by Perseus.
- an'dron:** (1) in classic Gr. archit., the men's chambers in a house; (2) in churches and monasteries, the part reserved for men.
- an'dro-sphinx:** in Egyptology, a lion-bodied sphinx with a man's head.
- And'va're:** in Norse mythol., the dwarf, formed like a fish, who personified alert power. **A. force:** the cascade where Andvare lived in the guise of a voracious pike.
- And'va're-naut:** Andvare's magic ring, which brought misfortune to every possessor.
- an'e-pig'ra-phous:** in numismatics, lacking an inscription; said also of some architectural remains or fragments.
- an'gel gold:** gold of the finest quality, formerly used for minting the angel, or angel-noble, an Eng. coin of the XV-XVIIth centuries, valued at from 6/8d to 10s.
- An'gel'i-co da Fi-e-so-le, Fra Gio-van'ni:** a Dominican monk of Fiesole, born March 3, 1387, noted for his paintings, especially of angels. D., 1455.
- An'ge-lo, Mi'chael:** Cf. Michelangelo.
- An'ger-bo'da:** in Norse mythol., the Utgard giantess, mother of Hel, Fenrir the wolf and Midgard the great serpent.
- An"ge-ro'na:** in Ro. mythol., the goddess of silence (or possibly of repressed suffering), depicted with fingers upon her lips.
- An"ge-ro-na'li-a:** the festival-day of Angerona, 21st December.
- An"ger-va'dil:** in the *Sagas* of Iceland, Fridtjof's sword (lit.: the "wader-through-pain-and-sorrow").
- An'gro-main'yush:** Cf. Ahriman.
- An'gus:** in Celtic mythol., the god of love, who captured all who listened to his marvelous harping.
- An'i-rud'dha:** in Hindu mythol., a grandson of Krishna.
- ankh:** in Egyptology, the *tau* cross with a loop at the top; the symbol of generation or the creative power of life.

BOOK CRITIQUES

Mitteilungen des deutschen Archäologischen Instituts, Band XLIX. Pp. 252, xvii pl. 1926.

It is gratifying to learn that this important archaeological journal has resumed publication and that succeeding volumes will again be printed in Athens. The present volume contains an article of more than fifty pages on "The Theatre of Priene and the Greek Stage" by the greatest advocate of the no-stage theory, Wilhelm Dörpfeld, one of the greatest living archaeologists. He demonstrates that Von Gerkan's book on this theatre, in which Professor Allen of the University of California has also found errors, is wrong, that the late Hellenistic stage created by Von Gerkan never existed, and that the proscenium did not serve as a stage until Roman days. Von Gerkan himself has an article dating the statue-bases before the proscenium at Priene, and will at some future date answer Dörpfeld on the stage question, which most archaeologists thought had been settled. Möbius publishes several new inscriptions from Attica and Argos; and Preuner publishes some interesting material on Samos from the notes of Carl Curtius, who died in 1922. Welter has a detailed study of old Ionic temples, especially those at Naxos and Paros. Wrede, on pages 153-224, publishes a very detailed topographical, archaeological, and historical study of Phyle, which all students of Greek history would do well to study thoroughly.

D. M. R.

H. De Toulouse-Lautrec, by Achille Astre.
Editions Nilsson, Paris. 1926.

Born with a congenital deformity, an abnormal shortness and debility of the legs, aggravated by a fracture in childhood, and with the stature of a dwarf, Toulouse-Lautrec was debarred from free and unembarrassed intercourse with all but those intimate with his mental superiority and sensitive nature. Normally constituted and enabled to mix with his fellow creatures on a common physical basis, he might have left as vivid and enduring a record of feminine grace and beauty as of the female vampire whom he made the chief object of his artistic observation. It may even be said that through his physical misfortune and

disqualifications, French art has been enriched by one of its most original and interesting manifestations. It was with a remorseless sincerity that he pursued his study of that class of women known as universally accessible. The vision of the artist was always clarified by the perspicacity of the psychologist. The light of humor plays over the creations of Degas; an irony, poignant and tragic, envelopes those of Forain; a haunting melancholy pervades the light and charming fancies of the late Willette, the "Watteau of Montmartre". But Toulouse-Lautrec has fixed in indelible and incisive characters the feline and predatory female for whose production Paris may claim the palm. But behind the type is always the individual. Brazen or cynical, cruel or merely rapacious, each face is marked with a personal and special character of a common class. That remarkable study in the Luxembourg Museum, *La femme au boa*, with the metallic glance of the feline eye, the hard, thin lips, compressed in a smile of evil purpose, is certainly one of the most synthetic and forceful presentations that art has created of the woman versed by instinct and experience in wrecking the souls of men. It seems an incarnation of what Victor Hugo has called *le mal voulu*.

Between the character of his theme and his technical treatment of it, there is always an intimate correspondence: the coloration, the very paints, permeated with the atmosphere of the subject and applied, now with soft and delicate touches, now with harsh and incisive strokes. This correspondence of the mental evocation, and the visual sensation produced in his work, is characteristic of the artist in all his portrayals, whether of the rare studies of the Paris *élégante* of stage or society or of the tawdry and bedizened frequenter of the Menilmontant brasserie. It was that particular aspect of life—the pursuit of pleasure in the fevered night-life of Paris from its lowest and purely sensual to its more refined and aesthetic forms—that absorbed the exclusive attention of Toulouse-Lautrec. M. Achille Astre, the most recent of his biographers and an intimate friend of the artist, furnishes us with many new and interesting details of his personality, early life and education. His selection of reproductions with which his book is copiously illustrated, is representative of the artist's most characteristic and varied styles.

ART AND ARCHAEOLOGY

Toulouse-Lautrec died at the early age of 37. The intensity of his life and artistic effort, the feverish atmosphere in which he moved, and an increasing addiction to the use of stimulants shortened the span of a life already handicapped by nature.

EDITH VALERIO.

Aboriginal Rock Shelters and other Archaeological Notes of the Wyoming Valley and Vicinity, by Max Schrabisch. Pp. 186, 26 maps and plates. Wyoming Historical and Geological Society. Wilkes-Barre, Pa., 1926.

The courageous manner in which the Wyoming Historical and Geological Society has undertaken its Indian survey of the State of Pennsylvania reflects great credit upon the determination of Miss Frances Dorrance, the Director, to locate, map, survey and explore the archaeological stations of the state.

That the archaeological survey is seriously under way is indicated definitely in the publication of the monograph in hand. Mr. Schrabisch is eminently fitted for this work, and has had much experience in New York and New Jersey. Indeed, his surveys for the State Museum of New York and the New Jersey State Museum placed him at the head of all eastern rock-shelter archaeologists.

In outlining his field Mr. Schrabisch writes: "Little is known regarding the history of the several Indian tribes dwelling in and near the Wyoming valley prior to the advent of the white man. Having been the converging point of so many people, differing in culture and customs, one is here confronted with a veritable Gordian knot". He then enlarges on this culture-complex, and shows that it is the result of the contact of two great sub-divisions of the Indian race—the Iroquoian and the Algonkian. In turn each of these groups was further divided, both by time and cultural attainment. Since all the various groups and sub-divisions of stocks and tribes influenced the region and used the same general areas for camps and village sites, the distribution of cultural artifacts is confused. Only an expert can make any approximation of the identity of certain classes of articles. Mr. Schrabisch outlines the general characteristics of each group, and correctly interprets the great differences in pottery designs and forms. He describes the numerous rock-shelters and shallow caves in the Wyoming region and summarizes the results of excavations. Nothing of outstanding importance

was discovered in the way of specimens, but the mere facts are a genuine contribution to archaeology. The cave layers or deposits which were opened were not stratified as in the case of Finch's rock-shelter found by M. R. Harrington in Westchester County, N. Y., and there was no evidence of colonial contact.

In his summary the explorer says: "Pondering the evidence afforded by rock-shelter remains, it can hardly be doubted that they are to be referred to what is called Middle Algonkian, comparable to the culture-complex of New Jersey, with its crude pottery forms and stamped decorations, though frequently betraying the cultural impetus received through close contact with the Six Nations, their masters. As for other industrial types, dug up under rock-shelters, such as objects of stone, they are unquestionably to be correlated with Algonkian culture. . . . None of the ten rock stations discussed . . . afforded any proof of Archaic Algonkian occupation".

The value of this rock-shelter survey, and the report covering the activities of the Society in this direction, is considerable. To the mind of the reviewer it shows that the early Algonkian people did not early enter the mountainous regions of Pennsylvania or use rock-shelters until at the close of the second Algonkian period, and even then left but slight traces compared with the evidences left by the Iroquoian peoples who came at a much later date. There is nothing here comparable with the "cave dwellers" of Europe.

The survey shows, also, that the Wyoming valley was a place of passage rather than a homeland. Numerous tribes of at least three stocks traversed it and left their scattered remains. It is only when the Iroquoian peoples—the Andaste, Onondaga, Cayuga and Seneca—came upon the scene that culture-traces become positive and abundant. Indeed, the Iroquois used the Wyoming valley as an area in which to herd their southern vassals, and educate them in the folk-ways of their famous confederacy. It was here that Shikellamy was viceroy for the Six Nations council.

The report is well written and Mr. Schrabisch has an easy style that makes a perusal of the work a pleasure. The Wyoming Historical and Geological Society is to be congratulated upon this auspicious beginning of their wider survey of the 1,900 sites charted for study and examination.

ARTHUR C. PARKER.

